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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL GRADES

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VOL. XLVI—NO. 2.

NEW YORK, WEDNESDAY, JANUARY 14, 1903.

WHOLE NO. 1190.



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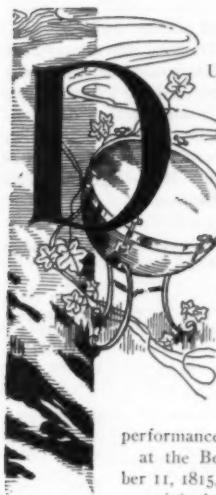
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December 20, 1902.



URING the present week there occurred the birthday anniversaries of two great composers—Beethoven on the 16th and Weber on the 18th. Both were commemorated in a more or less worthy and memorable manner at the Royal Opera House. The eve of Beethoven's birthday was befittingly made the occasion of the 400th representation of "Fidelio," the master's only opera. The intendency gave for this celebration a facsimile of the house bill of the initial

performance of the work, which took place at the Berlin Royal Opera House, October 11, 1815, viz., just a decade later than the original première at Vienna, and which showed the following names of principals concerned in the cast: Schulz (Leonoore), Sebastiani, von Beschort, Blume, Eunicke (Florestan) and Rebenstein. Furthermore the intendency, in its statistical retrospect, gives a complete list of all artists who sang the principal parts in "Fidelio" in all of the 399 performances, the last previous one to the fourth centenary one having taken place on March 23 of the current year. The list is of such general interest that I take from it the following data:

As members of the Royal Opera personnel the following artists sang the part of Florestan: Eunicke (1815-1819), Stuermer (1819-1829), Hoffmann (1830-1834), Bader (1833-1844), Eichberger (1837-1840), Mantius (1843-1857), Formes, the brother of the basso Carl Formes (1856-1872), Krueger (1859-1869), Lederer (1869-1870), Niemann (1870-1888), Schott (1873-1875), Ernst (1876-1890), Hueler (1877-1884), Rothmuhl (1884-1894), Sylva (1895-1901), Sommer (1896-1897), and Gruening (1900-1902). The part of Leonora was represented by Mesdames Schulz (1815), Milder-Hauptmann (1816-1825), von Schaetzel (1832-1833), von Fassmann (1837-1845), Koester (1850-1862), Jachmann-Wagner (1851-1853), Sauter (1863-1866), Harries-Wippert (1867-1868), von Voggenhuber (1868-1886), Marianne Brandt (1873-1881), Sachse-Hofmeister (1876-1888), Lilli Lehmann (1885), Rosa Sucher (1888-1890), Moran-Olden (1890), Bertha Pierson (1890-1896), Hiedler (1895-1902), Reini (1898-1902). Besides these regular members of the Royal Opera personnel a considerable number of artists have appeared here as "guests" in the parts of Florestan or Leonore.

In the list there are so many great names and the reminiscences of such a number of superior artists are evoked, that it seems a pity that the intendency in its praiseworthy intention of celebrating Beethoven's birthday should not have been able to offer us better representatives for the two principal personages than those who impersonated them on this occasion. Miss Plaichinger, who sang the part of Leonore, did not seem quite ready with it. At any rate, histriónically she went at it with an episodical outburst of temperament that went beyond the mark and only convinced me more and more that it was begotten of the courage of despair, for, on the whole, her conception of the woman hero, who ventures everything for conjugal love and faith, was theatrical and hence unconvincing in the extreme. I can hardly say much more for Miss Plaichinger's reading of Beethoven's music.

It is a strange fact—but one I have had frequent occasion to note before—that a singer may be a fair Brünnhilde and an acceptable Isolde, and yet be an unsatisfactory Leonore. Lilli Lehmann was an exception, for she possessed, during the height of her artistic career, all the necessary equipments to sing Wagner as well as Beethoven

or Mozart, Verdi or anybody else's music. But Miss Plaichinger is no Lilli Lehmann, and aside from the histriónic requirements of the part and a strangely provincial pronunciation of the German language, neither the voice nor the vocal technic of the lady suffices for a good Leonore. She had a few good moments in the purely lyrical episodes, such as in the Adagio of the aria in which she found touching tones for tender expressiveness of Beethoven's music. But the master demands more than that. He asks for dramatic climaxes at moments in which he also makes highest technical and dynamic demands upon the singer's vocal organ. These Miss Plaichinger was unable to fulfill. Hence she failed in the allegro of the aria, in which the horns became exasperatingly unruly, while during the rest of the opera the orchestra behaved splendidly. Dr. Muck was the conductor, and he earned a prolonged and enthusiastic outburst of applause after the performance of the third "Leonore" overture, which introduced this 400th "Fidelio" representation.

Almost the same comment with regard to Miss Plaichinger is applicable to Herr Gruening, who is a very fair Wagner singer and a poetical interpreter of Young Siegfried, but cannot master vocally the style of either Beethoven or Mozart, and was as dry and uninteresting an impersonator of Florestan as I have seen for a long time.

If the two principals in the cast were not up to the mark of a commemorative performance, I am glad to state that all the others of the cast were simply excellent. Miss Dietrich, who was in decidedly better voice than she displayed as the Page in "Romeo and Juliet," looked charming and sang brilliantly as Marzellina. Phillip, who never spoils anything, was a histriónically and vocally vivid Jaquino. Baptiste Hoffmann, with his sonorous baritone voice, did ample justice to Pizarro. While he, as usual, overdid things in the way of too much posing, Knuepfer as Rocco showed a wise moderation in his acting, and his noble style of vocal delivery made the part of the miserly jailor appear palatable and even sympathetic. Great care had evidently been bestowed upon the chorus, whose singing was harmonic in all parts, and in the prisoners' soft complainings became touching through the general tenderness and expression put into the reproduction of this gem among Beethoven's music. This part of the opera had special care bestowed upon it, which went so far that the little solo of the aged prisoner had been entrusted to no less an artist than Julius Lieban.



The revival of Weber's "Euryanthe," which also took place on the composer's birthday, occurred on Thursday night, the 18th inst. As I had to attend the simultaneous concert of débutante, a young American of considerable musical talent, my presence at the Royal Opera House was an impossibility.



Among the concerts of the week the fifth of the series of subscription soirées of the Philharmonic Orchestra under Nikisch's direction was the most important. Like at most all other musical entertainments given around the time of December 16, Beethoven's name was the signature of the program. His "Egmont" overture opened the concert, and strange as it may seem, the genial conductor invested this well worn classic with new features which made it arise before our wondering ears like an almost novel composition. At any rate it sounded so fresh, so full of verve, strength and climaxes that it enthused the audience, a very large one by the way, and brought applause akin to an ovation.

The same in increased proportions, waxing in intensity from movement to movement, followed the performance of the Ninth Symphony, yet, strictly speaking, it seemed fully deserved only after the first movement and for episodes, but not the entirely, of the remainder of the immortal

work. The first movement, however, was interpreted with a rare, almost pathetic grandeur which rose to an irresistible climax when the organ point on D, sustained with telling power by the kettledrums, was reached.

In the Scherzo Nikisch's own enthusiasm seemed to abate a little and the Adagio, for me the most divine of all of Beethoven's music, was read almost listlessly, hence I could not agree with the audience's increased handclapping just after this movement. In the finale the Philharmonic Chorus was simply beyond description, and the Adagio non troppo episode I have never heard more superbly sung. The soprano, Miss Bella Atten, was satisfactory. The best that could be said for Charlotte Huhn, the alto, is that she was musically reliable and hence did not spoil anything. Dr. Wuellner's voice did not blend at all with the others in the ensemble episodes, and Hermann Gura's baritone was lacking in power, so that the quartet was built up upon an insufficient foundation.

Between these two Beethoven works Eugen d'Albert, the instrumental soloist of the evening, performed the Brahms B flat Piano Concerto, a work so powerful and yet so delightfully sunny in contents that it alone would assure its composer a front place in the ranks of the music creators. My admiration for Eugen d'Albert as an interpreter at the piano had its origin with the performance of just this work, which I heard from him at Bonn in the early eighties. In virtuosity he has not gained since then, although he can master the knotty special technic of Brahms like no other pianist, but in the high afflatus of an almost reconstructing phantasy with which he produces or rather reproduces the musical thoughts of the composer, d'Albert has developed into a perfect giant. I am also unable to find a more suitable expression than gigantic for the performance he gave of the Brahms Concerto last Monday night. It was more like Rubinstein's piano playing at that giant's best than any performance I have heard on the piano since his death.



Jean Gérard is a clever fellow, not only as a cellist, which you all know, but also as a man. When he visited me a few weeks ago, after a successful sojourn in Australia, he was very much put out over the fact that he could not obtain a chance to be heard in Berlin, for no hall was free and no orchestra available for the purposes of a concert of his own. All the more was I astonished, therefore, when I received tickets for a Gérard concert with the Philharmonic Orchestra, to be given at the Philharmonic on a Wednesday evening. Sundays, Tuesdays and Wednesdays are the nights of the Philharmonic Popular Concerts, and I so far had never heard of a change or the possibility of one. But when I saw Gérard after his successful concert and asked him how he had managed this affair, he answered with his genial, broad smile, which discloses all of his thirty-two white teeth: "Why, simply enough; I bought their concert of them and made it my own." Whether he was much "in" by the bargain, I cannot say, but he did not lose any money, and he had his will in being heard here in a concert of his own with orchestra. He scored a tremendous artistic success.

About his playing I don't need to say much, for you have all heard Jean Gérard, who, when he is at his best, can give cards and spades to almost anybody. And he was at his best in this Berlin concert, hence the ladies raved over the sweetness of his tone, only rivaled by that of his looks and "curls," over his wonderful technic, flexible bowing and all the other "paraphernalia" he displayed in the reproduction of the Saint-Saëns Concerto, the retouched, charming Haydn D major Concerto, and lastly a novelty, Symphonic Variations, by L. Boëllmann.



Of violinists we heard two in the course of the week, one of them a mature artist, the other a young débutante. The former was the Frenchman Lucien Capet, who performed with great finish and flawless tone a number of smaller works by Bach (unaccompanied), Sinding, Schumann and Saint-Saëns, as well as the Violin Concerto in major by Frederick Gernsheim, a work which shows the strong influence of Brahms, and especially of the last movement from the latter's violin concerto upon the Rhenish composer, who has lately come to the fore again in a number of performances of several of his works. Gernsheim conducted the orchestra, and thus was made to share the rich and deserved applause bestowed by a fair sized audience.



Miss Rose Louise Samuels, a young lady in her teens and a native of the State of New York, was the débutante above referred to. She justified the predilection which Ysaye maintains for this, his "favorite" pupil. She really has acquired some of his style, not only in bravura playing and in his matchless bowing, but also in the taste and elegance of his entire style of delivery. He has a musical manner of phrasing of his own, and the spirit of it Miss Samuels has aptly caught. That alone would prove her to be one of the sort predestined to become a reproductive artist. In Ysaye's violin transcription of Saint-Saëns' rhythmically bewitching and thoroughly "clever" Caprice

(study in waltz form) Miss Samuels showed her excellent technical training and her wonderful adoption of Ysaye's virtuoso style. She reached the pinnacle of her powers of delivery, as well as of musical mind mastery, over matter in the Lalo Concerto in F major. The tender B flat Romanza for muted strings in this work was exquisitely performed and with the rhythmic sweep and pregnancy of the playing of the finale she electrified the audience, which was not satisfied until Miss Samuels granted an encore. I append a couple of criticisms which corroborate my own:

In Miss Rosa Louise Samuels we made the acquaintance of an extraordinarily gifted violinist. Her tone is sweet, supple and of individual coloring. Where she could fully display it, she gave a perfect rendition, as in the second part of the Concerto of Lalo, a melodious and tender romance. Her interpretation was full of good taste and impregnated with real deep passion.—Vossische Zeitung.

In the Beethoven Saal Miss Rosa Louise Samuels made her débüt in a concert with the Philharmonic Orchestra. In her one made the acquaintance of an artist of fine schooling, perfectly equipped technically, and who also, from a musical standpoint, sympathetically touched one. She played the Bach E major Concerto, especially in what concerns the cantilene of the adagio, with beautiful tone and musicianly comprehension; with the later numbers, the G major Romance of Beethoven and the coquettish Saint-Saëns "Caprice," where the concert giver had the occasion to also show her virtuosity, she gave very eminent performances, for which there was no lack of enthusiasm.—Berliner Boersen Courier.

"Still they come!" I mean the string quartets. We had another one from Brussels at Berlin last Wednesday night, consisting of Albert Zimmer, Franz Dochard, Nestor Lejeune and Emil Dochard. Aside from the fact that the first fiddle occasionally wanders off a trifle too much from the correct pitch, their playing shows too little individuality, too little that makes a journey from Brussels to Berlin an unavoidable occurrence, or even a mere craving that could or should not be suppressed.

Far more interesting in playing and in point of program was the first concert of the Berlin Vereinigung fuer Kammermusik, made up of José Vianna da Motta, piano; Emil Prill, flute; Franz Bundfass, oboe; Carl Esberger, clarinet; Adolf Guetter, bassoon, and Adolf Littmann, horn, the gentlemen of the wind instruments being the solo artists from the Royal Orchestra. They played a new sextet, still in manuscript, op. 114, for the above instruments, by the overrated Swiss composer, Hans Huber. It contains little that is new and less that is beautiful. The piano predominates and the wind instruments are not treated to the best advantage for each to display its individuality. Prill's playing of two movements from a Mozart Concerto for flute was wonderful in technic, tone and phrasing.

The initial production of Carl Goldmark's latest opera, "Goetz von Berlichingen," at Budapest last week, was made the occasion of sensational ovations for the aged composer, who was called before the curtain nearly thirty times amid the greatest of enthusiasm. The reports of the critics in most of the papers, however, do not fail to point out that a good percentage of this enthusiasm should be set down to Chauvinism, or at least the influences of local patriotism, Goldmark being a Hungarian by birth, to his venerable appearance and also as something of an offset, intentional on the part of the public, against the slight done their countryman by Director Mahler, of the Vienna Court Opera, who, as I wrote you before, absolutely refused to perform the work of Goldmark. Regarding its merits as an opera the opinions of the critics also show little divergency, for they seem to be unanimous in their fault findings with the libretto, and they mention of Goldmark's music the brilliant orchestration, routine of facture and other well known characteristics of the composer, but also the fact that his inventive powers show an unmistakable decline and the approach of senility.

Another successful opera première occurred on the same day at Strassburg, where under Otto Lohse's fine conductorship a three act folks opera, "Der Muenzerfranz," by Hans Koessler, was performed for the very first time. The composer is first professor of counterpoint at the Budapest Conservatory, was a pupil of Wuehner and a friend of Brahms. A cantata of his, "Christmas Chimes," was performed here in Berlin with good success under Professor Ochs' direction by the Philharmonic Chorus a few seasons ago, and some orchestral variations which Professor Nikisch produced here at a Philharmonic concert also showed Koessler to be a musician of the highest rank, although not exactly a genius as a composer.



Leo Blech's operatic idyll, "That Was I," which met with so pronounced a success at its Dresden première and likewise at Prague, where Blech is acting as first conductor, has now been accepted for performance also at the Berlin Royal Opera House.



The Lord Mayor of London, Sir Marcus Samuels, has written to the international committee of the Richard Wagner monument that he will be present at the unveiling of the statue on October 1, 1903, accompanied by Sir Joseph Dimsdale, M. P. and city treasurer; William Trevar and John Stuart Knill, aldermen, and the two high sheriffs of the City of London. This is a fine official representation of the English capital. Of foreign members of the Royal Academy of Arts, Moritz Moszkowski, in Paris, and Dr. Edward Grieg, in Christiania; furthermore Lilli Lehmann-Kalisch, Marianne Brandt, Generalmusikdirektor Fritz Steinbach and Felix Mottl have entered their names as members of the international committee for the consecration of the Wagner monument.



Under the caption of "A Godchild of Liszt" much réclame has of late been made in Germany for the compositions of a young Italian composer named Roffredo Gaëtani. A prelude symphonique for orchestra and a piano quintet are said to have been performed in Paris at a Lamoureux concert of late with much success. The composer is reported to be of noble birth and to have been educated musically in Italy, Berlin and Vienna. A combination of Italian melodiousness and German spirit "such as emanates from Beethoven and Wagner" is said to permeate Gaëtani's compositions. This at least is the Parisian music critic's "pronouncement" as quoted in Berlin. Let us hope it is true, for then the world will at last have a great new composer.



Perhaps not one of the greatest, but one of those living composers in whom I believe and for whom I predicted a bright future after I heard him play his piano concerto is the young Hungarian, Ernst van Dohnányi, whom you know from his sojourn in the United States two years ago. A symphony of his was performed for the first time last week by the city orchestra at Mayence, and pleased the audience as well as the critics immensely. The latter designate it as a work of great musical importance.



Ernst Schaeling, for many years the traveling accompanist of that famous artist Mme. Désirée Artôt-Padilla, called at THE MUSICAL COURIER'S Berlin office. O. F.

#### A Hint for Violinists.

THOMAS A. CLEAGE, formerly a violinist of St. Louis, recently made \$300,000 in the Chicago corn pit. Mr. Cleage says that the violin is a very agreeable instrument when played for pleasure.

#### MANUSCRIPT SOCIETY MEETING.

MONDAY evening, January 5, the Manuscript Society held the second private meeting of the season in Carnegie Chamber Music Hall. The illness of A. J. Goodrich, chairman of the music committee, necessitated some changes in the program. Lucien G. Chaffin received the members and guests and in every way proved an agreeable host. One number in manuscript form was played, "Tanzweise" ("Dance Melodies") for violin, by Davol Sanders, of New York. Mr. Sanders' music is sparkling and pleasing and it was delightfully performed by the composer, with Miss Katherine Ruth Heyman at the piano. The same artists played another ensemble work by Mr. Sanders. Miss Heyman's piano solos were very enjoyable. Her playing gives evidence of growth in conception as well as in execution. The gifted artist is blessed with temperament, too. Liszt's arrangement of the "Liebestod," from "Tristan and Isolde" was played with real passion. Those wearied of hearing the hackneyed piano sonatas rejoiced when Miss Heyman played one movement from Tschaikowski's beautiful sonata. Mr. Sanders performed other violin pieces artistically.

The singers of the evening were all new to New York. Miss Florence Lee Holtzman, a dramatic soprano, created a good impression. She is an artist from whom more will be heard later. Mrs. Auld Thomas, a lyric soprano, sang charmingly. W. Barnett Smith, a basso with a deep, sonorous voice, sang with understanding and manly sincerity. Frank L. Sealy played the accompaniments for Miss Holtzman and Mr. Smith admirably, and Miss Heyman did as well for Mrs. Thomas and Mr. Sanders.

The order of the program follows:

Rhapsodie for violin and piano.....	Davol Sanders
Miss Katherine Ruth Heyman and Davol Sanders.	
Songs for soprano—	
Irish Folksong.....	Arthur Foote
Old French songs.....	Seventeenth century
Mrs. Auld Thomas.	
Soli for violin—	
Mélodie.....	Arthur Foote
La Captive, for G string.....	Mrs. H. H. A. Beach
Mr. Sanders.	
Solo for soprano, La Mort de Jeanne d'Arc.....	Bemberg
Miss Florence Lee Holtzman.	
Piano solo, Liebestod (Tristan and Isolde).....	Wagner-Liszt
Miss Heyman.	
Solo for bass, The Lords of the Sea.....	Allen Macbeth
W. Barnett Smith.	
Solo for violin, Tanzweise.....	Davol Sanders
Mr. Sanders.	
Songs for soprano—	
No More.....	Henschel
My Heart's in the Highlands.....	Hopekirk
Elegie.....	Massenet
Miss Florence Lee Holtzman.	
Solo for piano, Sonata (one movement).....	Tschaikowsky
Miss Katherine Ruth Heyman.	
Song for bass, Edward.....	Loewe
Mr. Smith.	

#### Mr. and Mrs. Jonas.

M R. AND MRS. ALBERTO JONAS, directors of the Michigan Conservatory of Music in Detroit, spent a two weeks' vacation in New York and Philadelphia. They were entertained by many prominent artists, among others Joseph Baernstein, Sara Anderson and Raoul Pugno. Mr. and Mrs. Jonas, who returned to Detroit last week, are most enthusiastic over the success and growth of their conservatory, which has rapidly come to the front as one of the largest and most artistic institutions of music in this country.

#### Madame Calve's Horoscope.

M ME. EMMA CALVE is to marry M. Jules Bois, an astrologer. He should be able to calculate how much longer she will remain a "star." Many persons are curious on this point.

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## MUSIC IN ITALY.

MILAN, DECEMBER 20, 1902.

HE Italian lyrical performances are to be found in the melodrama; the tragedia humana put to music, preferring violent scenes, where love, jealousy and revenge are the fundamental basis of all arguments. This is required by the ardent temperament of the race, which loves great dramatic climaxes.

One never finds a numerous Italian audience sitting for hours and listening to an oratorio or cantata, while the artists in evening dress coldly declaim or sing their various soli, duets and ensembles in dignified church style; nor do they join in pious musical peregrinations as do the Germans, to render homage to a god whose sacred chapel contains all the rites of a new religion, and sends forth to the world a modern sentiment and inspiration. Those who love the classics, the art for art's sake, emigrate to lands more hospitable, while the rest are contented with the opera which they make a daily necessity for their never satisfied spirits.

Foreign music has made many fortunate invasions. In the Teatri Communal, which are the most important, are to be heard "Carmen," "Faust," "Samson and Dalila," "Lohengrin," "Tannhäuser" and "Tristan and Isolde," which are all desired and loved from one part to the other of this divine peninsula. Others have had more difficulties in presenting themselves; "Hänsel and Gretel," sung last year at the Scala, did not impress the general public on account of the childishness of the argument; nor have the works of Rubinstein or Tschaikowsky been more successful. Wagner has triumphed in Italy through the efforts of the never to be forgotten director Mariani, and has since been propagated and revered by Mancinelli in his years of labor in Bologna and Turin, and by Toscanini in his artistic direction of the Scala of Milan. Only "The Flying Dutchman" and "Rheingold" have not as yet been performed in the land of Verdi. Of great benefit has been this importation for the young composers, many of whom have drunk deeply from the fountain of the "Swan of Bayreuth," studying the superb orchestral movements and the exquisitely intimate relation of the leit motifs with the psychological symbolism of the personages.

The most serious of these young composers is Franchetti, and for that reason he is the least inspired. His works are conscientious, elaborate, and not a little difficult, rich in choral effects, which he realizes in marvelous beauty. In his "Cristoforo Colombo," which opened the autumn season at the Dal Verme in Milan, the first act contains a laughing fugue begun by the chorus, each group augmenting and emphasizing the ridicule and contempt for the Genoese admiral. Another beautiful effect is the chorus, "Terra, terra." The preceding nocturne is a splendid study for the strings. In contrast to this, the third act, in America, is a sentimental poem between Guevera and the daughter of Anacaona, the Indian Queen, the music of which is tedious, monotonous and non-descriptive. Franchetti is ignorant of the Indian melodies. "The Death of Columbus" is an adorable prayer, full of agony and sorrow, during which the orchestra recalls all the epochs from the saddest to the happiest of the drama. The part of Columbus was magnificently conceived and sung by the baritone Giraldoni—who is one of the most intelligent artists in Italy.

Other composers struggling for a name and working earnestly to acquire success are Orefice and Cilea, whose last operas have just been given in Milan with contrasting results. "Cecilia" of Orefice at the Dal Verme and "Adriana Lecouvreur" of Cilea at the Teatro Lyrico. The first had for interpreters Maria de Macchi, soprano; Carlos Barrera, tenor; Giraldoni, baritone, and Gilio Rossi, bass. Cilea's opera was sung by Angelica Pandolfini, soprano;

Gibaudo, contralto; Caruso, tenor; de Luca, baritone, and Sotolano, bass.

"Cecilia," by Maestro Orefice, the same who had the courage to "operatize" the melodies of Chopin, and who thereby succeeded in producing, instead of a theatrical work, an impeccable arrangement of counterpoint, did not triumph, but was instead coldly listened to by the musical public of Milan. It was written ten years ago, and in the modern atmosphere of Milan fell as a provincial in the middle of a city. Though written with care it is not sincere, the motives are long drawn and monotonous, and the finales vulgar. Yet it does not lack originality and beauty in certain parts, as in the third act, which has moments of pure Italian melody and grand theatrical sentiment. "Chopin," though more bizarre and daring in the orchestral work, is less occupied with the singers. In "Cecilia," however, Orefice has proved himself tyrannical and with no pity for the artists. The tessitura for soprano rivals that of Norma and Isolde, and requires lungs of iron to surmount the dramatic difficulties of the role. This fact alone places the opera out of the reach of young artists, and brings to my mind the truth of the advice of Madame Lilli Lehmann—that a woman under thirty-five years of age cannot sing dramatic roles. The tenor role, Giorgone, is equally exacting, requiring a voice capable of singing Radcliff or William Tell; at the same time demands certain effects of mezza voce and smorzatura such as we should expect from a Des Grieux—qualities which are difficult to unite in the voice of a dramatic tenor. Barrera's voice is baritonal. From "sol" up he forces too much, however, thereby causing a disagreeable tremolo, and sometimes an unexactness of pitch. He is an intelligent actor, and it is a pity he lacks absolutely the mezza voce. The baritone Giraldoni in the odious and tragic role of Morto da Feltre was the saviour of the moment. Without possessing a metallic voice, or one of great compass, like Ancona or Campanari, he is a master of bel canto and style. His phrasing is elegant and animated.



Sonzogno opened his theatre for the important autumn season with two new operas; one by a composer struggling to achieve fame, the other by one on whom many triumphs have smiled. "Adriana Lecouvreur" is based on the comedy of Scribe, and divided into four acts, of which the first and fourth are the most interesting and best written. Cilea is the successful composer of "L'Arlesiana" and "Il Voto." His music is purely individual. There is no fear of his falling into the extravagant lyricism of Mascagni, the southern sweetness of Ricci or the dangerous enthusiasm of Leoncavallo. His aim is to sustain the banner of the old Italian master, so much so that at times he falls into imitation; as for example, the duet of jealousy between Adriana (soprano) and the Princess (contralto) recalls the situation and even the melodic theme of the famous duet in "Gioconda"—"L'Amo come il fulgor del creato." In the first act the melodic work is exquisite, generous with the violins and clarinets, which accompany all the racconto of Adriana, full of humility and love.

The second act contains, besides the intermezzo, which is distributed to the various instruments, and never falls into the vulgarity of unison, the very effective arioso of the tenor, "Assai vi debbo, ma se amor venisse," written in antique form, vibrant with melody, recalling the romances of Donizetti. Arriving at the fourth act all the themes of the opera are developed, culminating in the climax with the death of Adriana—the beautiful actress of the Comédie Française.

The soprano, Angelica Pandolfini, was a revelation. She had not sung in Milan since she created the part of Eva in the "Meistersinger," when it was first given at the Scala, with Scotti as Hans Sachs. Her voice is powerful and her phrasing is clear and beautifully colored. Her conception of the character was animated and extraordi-

narily dramatic. Angelica Pandolfini is the sister of the tenor who some years ago was a member of the Ellis-Melba Company, both being children of the celebrated baritone Pandolfini.

Enrico Caruso is today the foremost Italian tenor, perhaps the only one of his genre in the world. He is a combination of Gayarre, Masini and Mario—the voice velvety, easy, and above all of an extraordinary spontaneity; without forcing he arrives at the highest tones, and it is as simple for him to diminish or swell a high B natural as if it were an octave lower. Caruso, after the next season in Buenos Ayres, goes to the United States.

Edvige Gibaudo, who sings the contralto role, is to my mind more a soprano with low notes; it is almost impossible to believe that a contralto can sing Brunnhilde in the "Walküre," as she did last year.

Maestro Campanini, brother of the famous Italo, is one of the younger of the new school created by Mancinelli, Toscanini, Vanzo, Tango and Mascheroni; elegant, energetic and broad in his movements, never falling into an exaggeration of tempi, but observing an exactitude and attention to scene and orchestra which carried the opera to complete success.



Nearly the entire press of the kingdom has opened a section, entitled "Mascagni," in which are reproduced the telegrams of the maestro to his lawyer in Rome, from the first recounting his triumphal arrival through the streets of New York, until the last, in which he begs the Minister of Foreign Affairs, Signor Prinetti, to demand reparation from Washington, and thereby save the honor of Il Maestro. All the press accuses Mascagni for having accepted such a serious undertaking, without organizing and preparing a company worthy of the importance of the United States in questions of music.

The operas of Mascagni with the exception of "Cavalleria" are not sung in Italy. Some brave people tried to resuscitate "Le Maschere" in Bologna, but not even the immense work of the claque could save the shipwreck, and thus, too, has perished the last hope of the maestro—to impose his works on the United States. Here many of the theatrical papers have commented upon the absence of "Cavalleria Rusticana" from the repertory of the Metropolitan in the season of the Grau Company this winter.

I do not wish to accuse anyone, but the formation of the Mascagni company was made by those whose desire was to economize money—thereby sacrificing the artistic excellence.

Of the tenors, Schiavazzi is considered as a singer of Politeama, popular theatres, where it is deemed necessary to shout and sustain high notes, and indulge in all sorts of vulgar effects to satisfy the gross public, and Caffetto has not arrived at the category of mediocrities: Why did they not endeavor to obtain Cartica, Anselmi, Caruso, Bonci, Borgatti, Reschigl, Garbin, Marconi or Marcolini? Why not engage baritones like Battistini, Bonini, Magini-Colletti, de Luca, Sanmarco, Menotti, Pacini or Ruffo-Titta? All these are artists of grand theatres and celebrated in Europe. Why reduce the list of the artists to augment the salary of Mascagni?

A well merited lesson has been received by the "High Priest," whose first letters from Boston have been in part reproduced by that officious daily La Tribuna di Roma, in which he breaks out in complaints and invectives against the North Americans, who are not in any way in fault.



Of equal artistic importance with the Grand Opéra, of Paris; the Opéra Comique (the easiest theatre for débutantes), Covent Garden, the Royal Opera of Berlin, are the Scala, of Milan; San Carlos, of Naples; Massinio, of Palermo; Reggio, of Parma; Constanzia, of Rome, and the Teatri Communal, of Bologna and Trieste. The

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companies are already formed for these theatres, and the various repertoires established, and later on I will occupy my letters with each theatre. Today I will commence with the most important of all, Teatro Alla Scala, of Milan.

The repertory this year is less eclectic than that of last season; they are satisfied to revive old capolavori, giving a work of a talented Italian composer, Antonio Smareglia, who is almost blind and now lives in Vienna. The first operas of the season will be "Luisa Miller," of Verdi; "Oceania," of Smareglia; "Asrael," of Franchetti; "I Lituani," of Ponchielli, and "Un Ballo in Maschera," of Verdi. In concert form will be sung the third act of "Parsifal," of Wagner. Three ballets are selected, "Rola," by Luigi Manzotti; "Porcellana de Meissen (Meissen Porzellan)," by Helmesberger, and "Nel Giappone," taken from the novel of Bensusan Dede, music by Ganne.

The prospectus is as follows: Soprano, Amelia Karola, Linda Mucci-Betti, Olivia Petrella, Elisa Petri, Gianna Russ and Bice Sylvestre; mezzo soprano, Armida Parsi-Pettinella and Anna Giacchini; tenor, Antonio Paoli, Michele Mariacher and Giovanni Zenatello; baritone, Rodolfo Angelini, Fornari and Nestore della Torre; basso, Oreste Carozzi, Oreste Luppi and Michele Wigley; comprimari, Carlo Ragni and Emilio Sesona; director of orchestra, Arthur Toscanini; prima ballerina, Giuseppe Gandini; director of ballets, Arisante Mai.

The season begins December 21 with the "Damnation of Faust," sung by Karola, Lenatello and Renaud, baritone from the Grand Opéra, of Paris.

FRANCOIS G. DE CISNEROS.

**Recital at the Virgil School.**

MRS. STELLA PRINCE STOCKER gave her lecture on "The Prose and Poetry of Song" at the Virgil Piano School, 29 West Fifteenth street, Tuesday evening of last week. The illustrations were played by the Cecilian Quartet, of which Mrs. Stocker is the pianist. The violinist is Miss Edith Roberts; the flutist, Master Arthur Stocker, and the cellist, Miss Clara Stocker. Mrs. Stocker analyzed the poetical and intellectual parts of a number of favorite compositions. The violin solos performed by Miss Roberts were especially fine, and the ensemble numbers were enjoyable. The list of illustrations was as follows:

Reigen Seliger Geister.....	Gluck
The Cecilian Quartet.	
Violin solo, Romance from Second Concerto.....	Wieniawski
Miss Roberts.	
Ave Maria.....	Bach-Gounod
(Violin, 'cello and piano.)	
Miss Roberts, Miss Stocker, Mrs. Stocker.	
Largo.....	Handel
The Cecilian Quartet.	
Rondo, from Trio, G major.....	Haydn
Miss Roberts, Miss Stocker, Mrs. Stocker.	
Violin solo—	
Berceuse.....	Neruda
Serenade.....	Pierre
Miss Roberts.	
Am Meer.....	Schubert
The Cecilian Quartet.	
Flute solo, Aria from Samson and Delilah.....	Saint-Saëns
Master Stocker.	
Cavatina, from Barber of Seville.....	Rossini
The Cecilian Quartet.	
Violin solo, Mazurka.....	Mlynarski
Miss Roberts.	
Hungarian Dance.....	Brahms
The Cecilian Quartet.	

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ence. The critics speak of his warm and soulful delivery, the lightness and elegance of his play and his astonishing technic.



EUROPEANS may study with advantage the programs or announcements of Chinese theatres, bearing among others the following pieces of advice:

"Ladies and gentlemen must remain separate and behave with due respect."

"When the performance commences its good fortune rests with you."

"The man who pays for his tickets renders homage to the gods."

"The man who loves his family takes it to the theatre with him."

The Chinese are a great people. They must have known long ago that chattering couples in the boxes were dead-heads at the doors. The last precept is a very laudable one, but would hardly do in our days of degeneracy.



Victor von Woikowsky Biedan has completed the score for an opera, "Helga." He is also the author of the libretto which treats of historic events during a flood in North Friesland in the Middle Ages. The composer is well known as a writer of successful lieder.



During the season at Budapest a new opera entitled "Mossrore," by Jeno Hubay, the composer of the "Violin-maker of Cremona," will be performed for the first time. It is described as a "musical novelette" in four tableaux, the text being based on Ouida's "Two Little Wooden Shoes."



Donna Arneiro made her débüt at the Lyceum, of Barcelona, in "Lohengrin" with great applause. She is described as a faithful interpreter of her role. At the same theatre Delfino Menotti made a débüt as Iago in "Otello" and created real enthusiasm. He was supported by Donna Arneiro as Desdemona.



Regina Pinkert was welcomed warmly on her return to Warsaw after ten years' absence. The cause of her deserting Warsaw when she was in full possession of her artistic gifts is laid to the account of the régisseur. The régisseur, it is argued, has no interest in promoting young talent, and the malcontents remind the public that a similar condition of things drove Helena Modrzejewska, whom we know as Modjeska, to England and America.



The anniversary of Racine will be celebrated at the Odeon, Paris, by the performance of "Esther," music by J. B. Moreau, with a chorus from the Schola Cantorum. Moreau was born in 1655 and died as capellmeister of Saint Cyr. He went from Angers to Paris to seek his fortune and boldly presented himself to the court. He asked the Dauphiness to allow him to sing; she smiled and he sang. King Louis heard of the adventure, granted him his protection and Moreau's fortune was made.



**A New Song Album by Mrs. Korn.**

BREITKOPF & HAERTEL have published an album of nine songs by Mrs. Clara A. Korn, and judging from present indications the composer may hope for a large sale. Mrs. Korn is writing a suite for 'cello and piano which she will entitle "In 1690." The first three movements of the work—Prelude, Courante and Minuetto—are finished, and the fourth, Rigaudon, is under way.

Saturday after New Year's, at a reception given by the Orange (N. J.) Society of New England Women and the Tuesday Musical Club, of Orange, given at the residence of Mrs. William A. Jones, in East Orange, Mrs. Korn played her Waltz Caprice. The reception was in honor of Miss Mary McKeen, president of the New Jersey State Federation of Women's Clubs.



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## MINNEAPOLIS.

MINNEAPOLIS, Minn., January 8, 1903.

**M**EMBERS of the senior class of the piano and oratorical departments of the Johnson School of Music, Oratorio and Dramatic Art gave a recital Thursday evening in the school auditorium. Piano numbers were given by Mabel Stone, Ella Petersen, Edna Moritz, Clara Koello, Margaret Currie, Mabel Vanstrum, Florence Burges and Alice Hollen. Gladys Williams and Etta Rue gave readings. Miss Pearl Graves, pupil of Miss Edna Hall, assisted in several songs.



The management of the New Century lectures, Oliver B. Babcock, takes great pleasure in presenting the season's program, which is especially attractive. The following is the list of lectures: Frank R. Robertson, "The West Indies, Mount Pelee and the Destruction of St. Pierre" (illustrated), Saturday evening, January 17; Dr. Anna Shaw, "The New Man," Saturday, January 24; Burton Holmes, "The Land of the Midnight Sun" (illustrated), January 31; Burton Holmes, "Sweden: The Capital, the Country and the Canals" (illustrated), Friday evening, January 30; Charles W. Rhodes, "Wagner and the Bayreuth Festival" (illustrated), Saturday, February 7; Captain Richmond P. Hobson, U. S. N., "The Navy and the Nation," Wednesday evening, February 18; Dr. Emil G. Hirsche, "The Bible as Ancient Hebrew Literature," Wednesday, February 25; Hamilton Wright Mabie, "American Society and Literature," Friday evening, March 6; Mayor Samuel M. Jones, of Toledo, Ohio, "The Ideal Municipality"; President Woodrow Wilson, of Princeton University, "What It Means to Be an American." Of these last two lectures the dates have not as yet been announced. The lectures will be given in the auditorium of Plymouth Church.



The musical event of next week will be the concert by Miss Francesca Bendeke, the young violinist, Friday evening, at Plymouth Church. Miss Bendeke is a Minneapolis girl and returned from Europe last year, where she has been studying for the past five years. Miss Bendeke is one of the younger musicians, and her artistic playing of the violin won her an enviable reputation in Germany. This is her first public appearance since her return and Minneapolis people will be interested in hearing her again. She will be assisted in her concert by the Misses Esther and Constance Osborn, and Miss Edith Abell will be the accompanist.



A matinee musicale was given Tuesday at the residence of Mrs. John McArthur, Kenwood, by pupils of Miss Dorcas Emmel, assisted by Miss Eugenie Chervert, contralto. Selections from Kullak, Rohde, Kuhe, Gregh, Markel, Thome and Raff were given, varied by duets and songs by Nevin, Ellen Wright and others. Miss Emmel received congratulations for her conscientious teaching and excellent training.



The Minnesota Ladies' Quartet was heard for the first time at a musicale given at the residence of Mrs. Charles G. Moltzner, 4200 Park boulevard. The quartet is made

up of members of the Ladies' Thursday Muscale and all experienced musicians—Mrs. R. L. Pratt, Mrs. M. A. Paulson, Mrs. L. M. Weishoorn and Mrs. H. N. Kendall. They sang with spirit and musical taste. Mrs. George T. Laws sang a group of Lynes' songs. A piano duet by Mrs. John A. Larimore and Miss Gertrude Dickinson and a couple of solos by Master Alfred Cary were given.



Mrs. Thomas Green gave an informal musicale at the Hotel Berkley for her guest, Mrs. Herbert Butler, of Chicago. Mrs. Butler is a prominent singer and has been heard many times in concert and at present is soprano soloist in St. James Church, in Chicago. She has a clear, high, sweet soprano voice and musical in quality. She sang "Perle du Bresil" by David; "Als die Alte mutter," by Dvorak; Henschel's "Spring," and the Waltz Song from Gounod's "Romeo et Juliet." She gave all with an artistic finish. Alfred Wiley assisted Mrs. Butler. He has a rich, warm baritone voice. He sang "Vision Fair," from Massenet's "Herodiade"; "Song of the Sword," from "Tofana," by Clough-Leiter, and "Could I?" by Tosti, giving several encores. W. T. Marshall was the accompanist. Mr. and Mrs. Green were assisted in receiving by Mrs. G. Shirage.

C. H. SAVAGE.

## AUGUSTA COTTLow IN BOSTON.

THAT the brilliant young artist, Augusta Cottlow, scored a second triumph in Boston, is shown by a few extracts from the press appended:

Miss Augusta Cottlow may be remembered as having recently won a decided success at the symphony concerts. She is a pupil of the great Busoni (once a resident of Boston), and shows the classical nature of his training in all her work. Yet to this she adds a romance and poetry which are her own.

In spite of the storm Steinert Hall was fairly well filled last evening, on the occasion of Miss Cottlow's first piano recital in Boston. The audience was an enthusiastic one, recalling her a number of times and insisting on an encore at the close of the last number.

The program began with Bach's organ prelude and Fugue in D major, arranged for the piano by Busoni. Of course, one expected to find here the classicism which was so characteristic of Busoni, nor was one disappointed. Miss Cottlow's rendition of the number was one of power and remarkable clearness.

Mendelssohn's "Variations Sérieuses" are undoubtedly to be classed with the world's greatest works in the piano variation repertory, and they form the only large composition by Mendelssohn which has not yielded somewhat to the tooth of time.

They were played by Miss Cottlow with a depth of expression which proved her in perfect sympathy with every change of mood depicted by the composer.

The Chopin selections were interpreted with a graceful abandon and a freedom of tempo which showed a mastery of the rubato.

The program closed with the Liszt Polonaise in E major, and its performance only served to deepen the impression of masterly technique which Miss Cottlow had previously given the audience.

Her playing shows unusual strength for a woman, and in addition to this she possesses a delicacy of touch and power of expression which make her, though still very young, the true artist.—Boston Daily Advertiser, January 8.

Miss Augusta Cottlow gave a piano recital last night in Steinert Hall. It was her initial performance before a Boston audience, though she is remembered as being a success with the Symphony Orchestra and at the Worcester festivals. She played the following program: The Busoni arrangement of Bach's Prelude and Fugue for the organ, in D major; Mendelssohn's "Variations Sérieuses"; Brahms' Intermezzo, A flat major, and Rhapsodie, B minor; Chopin's Mazurka, B flat major; Nocturne, F sharp minor, and Scherzo, C sharp minor; Zerembski's Etude, D minor, and Liszt's Etude in D flat major and his E major Polonaise.

This young, conscientious pianist deserves the warmest praise. She has no airs, except for a droop of the head over the keys

while playing a pianissimo passage, which, after all, seems to imply that she is so wrapt up with her music, heart and soul, that she is entirely oblivious of her surroundings. She has an individuality of interpretation all her own, especially noticed at the finish of each selection.

The program was all that one could wish for, and while the Bach and Chopin numbers proved that her touch was strong as a man's, the delicate fashion in which she executed the Mendelssohn and Liszt numbers was entrancing.

The delighted audience could not have shown their appreciation in a more marked manner when, at the end of the program, they kept their seats and demanded another selection. Miss Cottlow responded by playing a difficult Chopin waltz.—Boston Globe, January 8.

Miss Augusta Cottlow played Grieg's A minor piano Concerto in the Symphony concert of March 29, 1902, giving satisfaction and pleasure, and obtaining critical approval. Last night she gave a recital of her own in Steinert Hall. Miss Cottlow seemed to be in command of greater nervous and physical strength and fullness than at the Symphony concert. She has a bright, beautiful clearness of touch and outline, vigor, courage and dash of general delivery, with strength enough and to spare for legitimate emphasis and insistence.—The Boston Herald, January 8.

Miss Augusta Cottlow gave her first piano recital in this city last evening in Steinert Hall before a fair sized audience. The program included Bach's organ Prelude and Fugue in D major, arranged by Busoni for piano; Mendelssohn's "Variations Sérieuses"; Intermezzo; and B minor Rhapsodie, by Brahms; Mazurka in B flat minor; Nocturne in F sharp minor, and C sharp minor Scherzo by Chopin; Study by Zaremski and Liszt's Study in D flat major, and Polonaise in E major.

Miss Cottlow is a young pianist from the West, and, though this was her first appearance in recital, she is not a stranger here, for she played at a Symphony concert last evening, at which time she made a very favorable impression.

She has a magnificent technic, and her touch is very sympathetic and agreeable in quality, notably in quiet passages. Miss Cottlow played the Bach-Busoni number with admirable clearness and intellectual force, and there was much to admire in her performance of the Mendelssohn Variations.—Boston Post, January 8.

## Oklahoma to the Front.

NORMAN, Okla., January 8, 1903.

THE Territory of Oklahoma, though only about a dozen years old, can boast of rapid growth in all lines of enterprise. In educational advantages it ranks with many of the older States. The Territorial University is at Norman and maintains a faculty of thirty professors, who were called to this young institution from such universities as Yale, Harvard, Brown, Michigan and Kansas. The material equipment consists of four buildings, a new one just being completed costing nearly \$100,000.

One of the most active schools in the university is the School of Music. John J. Merrill, the director, is a graduate of the Kansas University School of Fine Arts, afterward devoting two years' study in Berlin with Dr. Ernst Jedlicka and Prof. Ottis Boise. He is a competent and broadly educated musician. Mr. Merrill has engaged a corps of instructors who come from some of the leading schools of America and Europe. The advancement of good music and the growth of the school have been extraordinary since he took charge a year ago.

## Glenn Hall in the East.

GLENN HALL, the Chicago tenor, is in the East filling concert engagements. He sang at the performance of "The Messiah," given by the Handel and Haydn Society, of Boston, December 21. Thursday evening of last week he appeared as one of the soloists at the concert of the Rubinstein Club given at the Waldorf-Astoria.

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## MUSIC IN SCANDINAVIA.

## Denmark.

ALBERT SOUBRIES in his new volume gives an interesting sketch of progress of music in Denmark and Sweden during the nineteenth century, in which Scandinavian music gradually emancipated itself from foreign influences and assumed a distinct original tone. First in the list come Weyse, the teacher of Gade and Hartmann, the latter being the earliest representative of the romantic school in Scandinavia and the author of many dramatic works, cantatas, symphonies and marches, among which was one for the funeral of Thorvaldsen in 1848. Others are H. Rung, Hornemann, the two Hansens, Bergreen, Saloman and Lassen. Lassen, born in Copenhagen in 1830, was a pupil of Fetis in Brussels, and in Germany attracted the attention of Spohr and Liszt, by whose influence he obtained the production in Weimar of "King Edgar," and "Frauenlob," in which the celebrated minnesinger, Walter von der Vogelweide, is the hero. He wrote also numerous lieder, a grand "Te Deum" for the anniversary of the foundation of the Belgian monarchy, by Leopold I, a symphony and some marches.

But the great name in Danish music is that of Gade. Niels Wilhelm Gade (born 1817) was the son-in-law of the Hartmann already mentioned, a pupil of Weyse and Bergreen in composition and of Vexhall for the violin. In his twenty-first year he was awarded by Schneider and Spohr the prize at an orchestral competition of the Copenhagen Musical Society. He was a friend of Mendelssohn and Schumann; he traveled in Italy, and held definitely, till the death of the composer of "Paulus," the command of the orchestra of the Gewandhaus. But famous as he was as an orchestral leader, he was none the less so as a composer, and among these works may be mentioned eight symphonies, five overtures (particularly those of "Hamlet" and "Michelangelo"), "novelettes" for orchestra, quintets, sextets, octets, cantatas (Psyche Calanus) and religious music. Other composers are Gerson, Helsted, Gurlitt and Heise. Asgar Hamerik (born 1843), a pupil of Matthison-Hansen and Gade, was a friend of Berlioz. At the Paris Exposition of 1867 he won the gold medal for a "Hymn to Peace," for choruses, orchestra, two organs, fourteen harps and four bells. Among his various works is an opera, "Vendetta," represented at Milan in 1870.

Among Gade's pupils three deserve special mention. His kinsman, Emil Hartmann, C. Astrop and Schytte, who had the advantage of being a pupil of Liszt, as well as of Gade. Other Danish composers not to be passed over are O. Malling, Lange Müller (born 1850) and F. Rung.

The most conspicuous at present is August Enna, of Italian parentage, born in 1850, the composer of operas which have been given with success in Germany, overtures, a suite for orchestra and several piano pieces. In dance music may be named Lumbye, the "Strauss of the North."

Among writers on music Denmark can boast of Matzenbacher, Roiford, who discussed the effects of music on the human organism, Oersted, Stieler, Nissen and Gelbke. Nissen married Mozart's widow and devoted twenty years of his life to the research of materials and documents respecting the life of his illustrious predecessor. The lady survived her second husband, and published the work dedicated by him to the memory of her first. Gelbke is only remembered, and that slightly, as attacking the fame of Mendelssohn.

Copenhagen possesses four musical institutions. The Conservatory, with fourteen teachers and fifty pupils, the St. Cecilia Society, directed by F. Rung, the Musical Society, founded by Weyse, and presided over by Neruda, and the Royal Orchestra, directed by Svendsen.

## Sweden.

Under the influence of Haydn, Mozart and Gluck a taste for Beethoven and Weber was dominant in Sweden,

and among those who felt the German influence was Ohlstrom, who, however, collected some popular dances and songs, Ahlstrom, von Kaffelman, Nordblom and Franz Berwald, the greatest of them, whose work, appreciated highly after his death, exercised a great influence on the modern composers of Sweden. In addition to six operas he wrote much for orchestra and chamber. In 1844 Linblad formed the University Choral Society of Lund and wrote many songs. One of these became the national air of Sweden, the so called "King's Song," but he is surpassed in choral work by Wennerberg, whose "patriotic hymns" electrified the people for two generations. He published a collection of duets for students. He was a man of varied talents, poet, musician, critic, professor of the history of art, counsellor of state, minister of public instruction and governor of Vexö. Other literary workers in the field of music were Envallson, author of the first Swedish dictionary of music; Geyer, a very important figure in the artistic history of Sweden, the collector in collaboration with Afzelius and Hoeffner of popular Swedish songs; Erik Drake, who published a new series of ancient melodies with notes by Afzelius and Arwidson, who collected three volumes of ancient songs, divided into war songs, social songs, &c.

Among composers of Swedish character are I. A. Josephson, author of some charming melodies and works for solo, chorus and orchestra. A. Rubenson, one of whose male choruses "The Crusaders," is popular; Brendler, who, besides some cantatas, wrote an opera, "Ryno," completed by King Oscar I; Linblad, Hollstrom, who published several songs, and particularly a beautiful "Hymn to the Fatherland," and was praised for presenting to the public airs of genuine Swedish origin; Södermann, whom the popular voice declares the greatest of all, after composing some ballades for chorus and orchestra (the "Pilgrimage to Kevlaa," "Tannhäuser," &c.), published numerous male choruses, cantatas, concert overtures, original melodies, partly sentimental, partly humorous, in which he displayed strongly personal harmonization and an orchestration of a suppleness and solidity perfectly modern; L. Norman, who published his first works when he was eleven years old, made himself a great reputation as a pianist and orchestral director, married the celebrated violinist Wilma Neruda, who became Lady Hallé.

Among the Swedish born toward the second half of the nineteenth century, and either lately dead or still living, are C. Nordquist, orchestral director whose influence did much for the musical development of Sweden; he wrote the Funeral March for King Charles XV; Hallen, one of the first and most ardent apostles of Wagner in Sweden, a cultivator of symphonic poems in the style of Liszt, and author of several operas of a genuine Swedish character; Henneberg, Sjögren, reputed by his countrymen the best actual composer of melodies; Aulin, Peterson, Berger, author of operas on subjects taken from Northern legends, in which the influence of Wagner is felt, and Stenhammar and Alfven, both under thirty, and justly expected to have a splendid future.

Of less fame are Struve, Dannstrom, Helend, writers of opera; Dente, Bystrom, Anderson, symphonists; Beckman, Valentin, Liljeborg, writers for violin; Hagg, Dahe, Back, Seststrom, Brink, R. Anderson, Lindegren, Rendahl, and for organ, G. Hogg.

The most widely known of Sweden's artists are her female vocalists. But before mentioning them we may give the names of some composers, Elfrida Andréa, Laura Netz, Elena Munkell and Ingeborg von Bonsart, a Swede by birth. The three Swedish queens of song are Henrietta Nissen, Jenny Lind and Christine Nilsson. The first was a pupil of Manuel Garcia at Paris in her sixteenth year, and soon after created a furor in "The Barber of Seville," triumphed in Italy in "Sonnambula," and always succeeded in Verdi's operas.

The second, the "Swedish Nightingale," was, like Nissen, a pupil of Garcia, encouraged by Meyerbeer, for whom she created the principal part in the "Camp of Silesia," and who made her the favorite singer of the Prussian court. Great was the enthusiasm she aroused in Sweden, and still greater that created by her in England and America, where she is said to have made millions. "Wherever she went," one story goes, "the people followed her, stopping the boat that carried her and making her give concerts. In one city a tailor paid \$200 for a seat, and thereby made his fortune because all men wished to patronize a tailor of such artistic impulses." Verily the press agent must have been abroad in the land.

Christine Nilsson made her débüt in 1864 at the age of twenty in "Traviata" at Paris. She possessed then a voice of very clear timbre, rich and sonorous. A perfect musician she combined exceptional gifts with wide culture. She was admired in Russia and America, and in England her technic enabled her to grapple with the severe yet ornate style of Handel.

We may add to these the three daughters of Berwald, Louise Michaeli and Elmblad; Sigrid Arnoldson (daughter of the tenor, O. Arnoldson), the Countess Frank and Frederika Stenhammar.

## MRS. SNELLING'S SONG RECITAL.

MRS. GRENVILLE SNELLING gave her song recital in Mendelssohn Hall, Tuesday afternoon, January 6, before an audience that included Madame Sembrich and many local singers prominent in society. Like angels' visits Mrs. Snelling's public appearances in New York are few and far between, but when she is heard her listeners come away feeling well repaid for their troubles. She is a singer of taste and individuality, with an agreeable and flexible soprano voice and distinguished presence. As an interpreter of French songs there is perhaps no American or English singer more successful. Mrs. Snelling gave a list of songs that revealed her talents and afforded abundant instruction to the young students in the hall.

The air from Charpentier's "Louise" made some dramatic demands upon the singer, and Mrs. Snelling proved equal to the task. She sang the German lieder admirably. Her German diction is almost as fine as her French; then, too, the singer has the sincerity that makes these poetic songs convincing. The audience redemanded the pretty Serenade by Richard Strauss and "Clair de Lune," by Gabriel Fauré.

Joseph Pizzarello, at the piano, played artistic accompaniments. The violin obligato for "The Nile," by Xavier Le Roux, was beautifully performed by Hubert Arnold.

The list of songs follows:

Bist du bei mir.....	Bach
Charles II Song.....	Pelham Humphreys
The Lass With the Delicate Air.....	Dr. Arne
Ariette de la Belle Arsène.....	Monsigny
L'Eau qui Court (Chansons de Miarks).....	Alexandre Georges
Nell.....	Cl. Ach. Debussy
Clair de Lune (Menuet).....	Gabriel Fauré
La Procession.....	César Franck
Air, Louise.....	Charpentier
Mädchen mit den rothen Mündchen.....	Franz
An ein Veilchen.....	Brahms
Die Wandelin Glocke.....	Loewe
Die Nacht.....	R. Strauss
Ständchen.....	E. Strauss
Le Nil, violin obligato.....	Leroux

## St. Louis Festival.

THE thirty-first National Saengerfest, to be held in St. Louis next June, will be the largest gathering of singers that has ever met in one place in the United States. A fund of \$50,000 will be raised to provide for the expenses of the festival. The chorus is to number 4,000 singers, under the direction of Alfred Ernest, of the St. Louis Choral-Symphony Society.

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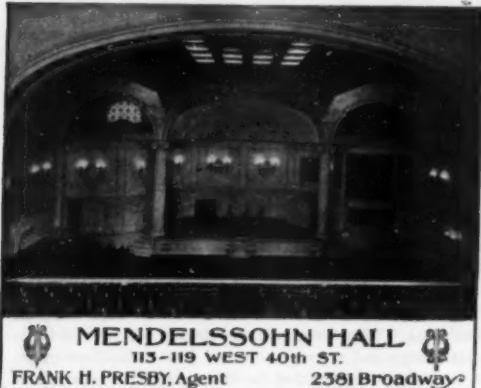
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## Greater New York.

NEW YORK, January 12, 1903.

PERCY HEMUS has the happy faculty of interesting the people who heard his Board of Education lectures. He gave two lectures in Astoria and the Bronx last week, with F. W. Riesberg at the piano. At Astoria more than a thousand people attended. This is a sample program, the subject being "Songs of Different Nations":

German—	
Somebody	Schumann
Naeboty	Schumann
The Two Grenadiers	Schumann
Ich große nicht	Schumann
Wiegendlied	Shubert
Folksong, How Can I Leave Thee?	
French—	
Vulcan's Song	Gounod
Even Bravest Hearts (Faust)	Gounod
Toreador's Song (Carmen)	Bizet
Vision Fair (Hérodiade)	Massenet
English—	
Hybris, the Cretan	Elliott
Where'er Ye Walk	Handel
Song of Sleep	Lord Somerset
Border Ballad	Cowen
The Lost Chord	Sullivan
American—	
Lullaby	Lang
The Minstrel Boy	Shelley
Since We Parted	Chadwick

Mr. Hemus has an irrepressible vein of humor, and this, with his tact in dealing with a large assemblage of people of mixed nationalities, as well as his fine voice and powers of expression, always holds his listeners to the last moment. This is his second season in the employment of the Board of Education.

"Cloister and Studio," an illustrated lecture by the Hon. M. T. Corcoran, assisted by the Church Quartet Club, under the direction of Joseph P. Donnelly, was the first of a series of three entertainments given by this club at the Hotel Majestic, on January 6. The pictures included the following:

Martyrs of the Coliseum—Day. Martyrs of the Coliseum—Night. Last Fight of the Gladiators. Conversion of Constantine. St. Cecilia. In the Cloister. Trio in the Cloister. Siesta in the Cloister. A Reception to the Cardinal. Six Cathedral Views. Carving the Christ. In the Olden Time. The Studio of Former Days. The Annunciation. St. Bernard's Vision. Coronation of the Virgin. Angelo and Raphael at the Vatican. Holy Family (Angelo). The Last Judgment (Angelo). St. Michael Slaying the Evil Spirit (Raphael). Christ Bearing the Cross (Raphael). The Madonna San Sisto (Raphael). The Transfiguration (Raphael). Paul Preaching at Athens (Raphael). Christ Disputing (Da Vinci). The Last Supper (Da Vinci). The Redeemer (Titian). The Assumption (Titian). Ecce Homo (Reni). Christ Breaking Bread (Dolci). The Presentation of Maria. Holy Night (Correggio). Incredulity of Thomas (Rubens). Descent from the Cross (Rubens). Christ in the Hall of

Judgment (Durer). Madonna (Holbein). Annunciation (Murillo). Immaculate Conception (Murillo). Vatican Gallery. St. Patrick's Cathedral, New York. Church Scene.

Miss Mary Helen Howe sang a "Salve Regina" well, finishing with a beautiful high A, sustained and soft; Mrs. Elise Erdmann sang the "Adeste Fideles" with a very pretty voice, while Percy Parsons was undoubtedly the best of the men. He sang with manly, sincere style, perfectly true, and caused considerable interest in the audience. Tenor John F. Clarke was admired. These were the solos and ensemble numbers, sung under the direction of Mr. Donnelly:

Ave Maria	Arcadelt
Adeste Fideles	—
The Palms	Fauré
Recitation and Choral from The Redemption	Gounod
The Resurrection	Shelley
Quis est Homo	Rossini
Gloria (incidental)	Gounod
Magnificat (incidental)	Gregorian
Salve Regina	Henshaw-Dana
I Will Speak of Thy Salvation (St. Paul)	Mendelssohn
Ave Verum	Mozart
Holy Night	Adam
Unfold, Ye Portals (Redemption)	Gounod

The third morning musicale, Haarlem Philharmonic Society, Mrs. Frank Littlefield president, at the Astor Gallery, was a very enjoyable affair, with Suzanne Adams and Francis Rogers in a song recital, Isidor Luckstone at the piano. Mrs. Adams was at her best in her French songs, the voice and personality most winning in Hahn's "Mai" and Bizet's "Pastorale."

Mr. Rogers never sang better than on this morning. The exquisite quality of the tone on the final high E flat in the Hahn song, the dainty finish of a Franz song, "Es hat die Rose sich beklagt," the chic of Luckstone's clever song "Clown's Serenade," and bravour of the song, "Health to King Charles," were infectious, so that the singer received much applause. Rubinstein's "Good Night" brought in its train memories of many a parting under Southern skies, and touched the hearts of all; Lang's "Mavourneen" was Mr. Rogers' encore song, and this, too, was beautiful in conception and interpretation.

The singers might have sung at least one duet, varying the monotony of solo performance.

Following the musicale the annual breakfast occurred, the tables set in the large ballroom, and this was a scene of indescribable beauty. Mrs. Littlefield and Mrs. Higgins are to be congratulated on the success of this event.

Augusta Cottlow, pianist, was a special feature of Mr. Bagby's 125th musical morning at the Waldorf-Astoria Hotel. This young pianist played the following piano pieces:

Rhapsody, B minor	Brahms
Nocturne, F sharp major	Chopin
Waltz, A flat major	Chopin
Etude, D flat major	Liszt
Polonaise, E major	Liszt

Opening the program with the Brahms number, she commanded interest from the outset, and after the Chopin Nocturne had to bow twice before she could proceed. The Waltz she plays with the speed of a young racehorse, but beautifully distinct. Probably her best effort was in the Liszt double number, the study highly poetic and effective, the bombastic Polonaise thrilling in its power and intensity. Van Rooy sang his robust numbers best. Mr. Luckstone and Mr. Homer played the piano accompaniments, and an extremely dressy Monday morning audience was present.

W. R. Hedden, organist and choirmaster of the Church of the Incarnation, Madison avenue and Thirty-fifth street, has the reputation of giving superior music at that church, and it is perfectly safe for strangers to go there in that belief. Next Sunday, January 18, at 3:45 p. m., the choir and soloists will unite in a special musical service, with

string quartet and organ accompaniment. This is to be the program:

Prelude, String Quartet, Music of the Spheres	Rubinstein
Processional, Praise Ye the Father	Gounod
Magiscait and Nunc Dimittis in C	Lee Williams
Tenor solo, Adore and Be Still	Gounod
A. B. Dickson, solo tenor	
Offertory, Motet, No. 1	Mozart
Solos and chorus	
Postlude, Folkunger March	Kretschmar
Organ and string quartet	

Mr. Hedden's first organ recital will be given Wednesday evening, January 21, 8:15 o'clock, the solo tenor of the church, A. B. Dickson, assisting in this program:

Allegro, First Sonata	J. S. Bach
Sonata No. 1, D minor	Guilmant
Tenor solo, In Native Worth	Haydn
Fantaisie	Rousseau
Chant Sans Paroles	Tchaikovsky
Tenor solo, Cujus Animam	Rossini
Fackeltanz, No. 1	Meyerbeer

Mme. Marie Cross-Neuhaus is having an unusually busy season, and will introduce some splendid voices to the public this year.

The Public Afternoons of Song" on Wednesdays have been a great success, and are usually crowded. The advanced pupils render arias from the operas and songs in French and German, subject always to correction from the master. Harold Smith, accompanist on these days, is also accompanist for Bispham and several other great artists, and the work done in the class is of a very high order.

On January 18 Madame Neuhaus will give another one of her musical evenings. Cards have been sent to about 100.

Many fine artists appear on these programs, and two new ones will appear the 18th, Miss Mary Umstead, pianist, and Miss Silence Dales, a young violinist, who was soloist at the Pan-American Exposition. Several other well known musicians are to assist.

Mrs. Pennington Haughey, the soprano singer, sang at the Sparkhill Library concert last week, appearing in solos and duets, P. A. Schnecker at the piano. Mrs. Haughey's singing is always most enjoyable, the essence of finish and grace.

The entire choir at the West Presbyterian Church has been re-engaged.

Florence E. Stockwell, contralto, whose voice development has been under the guidance of Mr. Price, the teacher of Maude Adams, Julia Marlowe and others, sang at College Hall, East Fifty-eighth street, last week, at the Robert Burns Society entertainment. She sang "Loch Lomond," and as encore "Janet's Choice"; her last song was the ever popular "My Love Is Like a Red, Red Rose," by Frank Seymour Hastings. She sang the solo contralto part in "The Messiah" at the performance December 30 by the Yonkers Choral Society, Will C. Macfarlane conductor. Her air, "O Thou that Tellest," and "He Shall Feed His Flock," as well as "He Was Despised," all fell on the ears of interested listeners, for Miss Stockwell has a voice of deeply expressive powers, as well as a youthful and winning appearance.

Mrs. Thomas J. Vivian (Mme. Wadsworth-Vivian) has issued cards for Wednesday evenings in January, 407 West 123d street.

**Melamet to Visit New York.**  
DAVID MELAMET, the musical director of the coming Saengerfest in Baltimore, will come to New York March 1, and rehearse the societies that are to participate in the festival next June.

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HOTEL CECIL, LONDON,

December 27, 1902.

If I were the principal of a conservatory of music the first person I should ask to join the staff of professors would be Mme. Yvette Guilbert, and, if she refused the terms which I offered her at the beginning, I should go on raising them till she accepted. Your Shakespeares, your Vissittis and your Randeggers are, no doubt, all very well in their way. They should be allowed to lay the foundation, for perhaps it would be unwise to send an uninitiated pupil to Madame Guilbert to learn the first principles of the art of voice production. Her own method is unique and distinctly effective, but I doubt that she would be able to impart it to another with any measure of success.

But when some recognized authority on voice production had laid the foundation, then the promising pupil should be sent to Madame Guilbert for the finishing touches. A conservatory worked upon these principles would, I take it, become famous all the world over for the singers that it would produce.

Coloratura singing is now a thing of the past, and vocal gymnastics have taken their proper place as feats of dexterity which call for amazement rather than admiration. The adherents of the Patti and the Melba school become fewer every year, and the rising generation is beginning to realize that the best use for the human voice is to express emotion, and not merely to turn itself into an instrument for mechanical display. But the former art is more difficult to develop than the latter, for, while there are plenty of teachers in the world who can train a voice to a marvelous pitch of flexibility, there are very few who can give even the slightest assistance to a singer who would become an artist. Of course, much depends upon the singer, for an artistic temperament cannot be created where it does not exist. But it certainly can be developed, and with a few singers such as Madame Guilbert to assist, I am sure that a very marked improvement would soon be evident in the average singer's performances.

For a long time Madame Guilbert was regarded simply and solely as a music hall singer (American vaudeville

artist), and even now many people hardly take her as seriously as she deserves. I suppose that nine out of ten Londoners still picture her as the lady who performs at the Empire songs which it would not be possible for any daughter to sing to her mother. But Yvette no longer appears at the Empire. When she wishes to perform in London she does so with all due regard for the proprieties at Bechstein Hall, and worthy respectable folk who could not dream of listening to her when she appeared upon the Empire boards now flock to her recitals and enjoy them immensely. She has lately given two concerts here, one on Friday of last week and the other on Monday afternoon. At first sight it seemed rather a pity that she should have elected to sing the same program at both of the concerts. But this proved rather to be a blessing in disguise. For hers is an art which improves upon acquaintance. Her methods are so subtle, her points so neatly made that it is not easy to grasp them all at a first hearing, and one can well believe that her songs would by no means pall if one were to hear them twenty or thirty times.

Her program was divided into three parts, "Chansons of the Seventeenth and Eighteenth Centuries," "Chansons Modernes" and "Chansons de Notre Temps." In the first group were included such sinister tragedies as "La Mort du Mari" and "Jean Renaud," and such comedies as "Est-il donc bien vrai?" and "Le Curé de Pomponne." In the second group came Béranger's delightful "Ma Grandmère" and Rollinat's terribly realistic poem, "L'Idiote," while the third group was composed of Imbert's "Amour et Poésie," Bessière's "Les Ingénues," Bruant's "A la Villette," Jouy's "La Soularde," Xanrof's "Les Quatre Z'Etudiants" and Secretan's "Ma Tête." It is difficult to know what to admire most in Madame Guilbert's singing. Her realism in songs like "L'Idiote" and "Ma Tête" is appalling, but it is the realism of true art and not an effect is overdone. The gaiety of "Le Curé de Pomponne" and "Amour et Poésie" is quite irresistible, but here again the effect is delicate and subtle, and the art is concealed by art. Madame Guilbert is, indeed, a consummate artist. She is a perfect actress, and her command of facial expression and of gesture is wonderful. But it is only a small part of her equipment, and she depends no less upon her voice. Were

she to sing in a darkened room she would convey the comedy or the tragedy of her songs with no less success. And that, after all, is the true singer's art. Voice is, no doubt, something, but it is not everything, and there are very many singers who possess a far finer voice than Madame Guilbert. But there are very few singers whose voices are so completely at their command. By tone, by an inflection she can produce any effect that she desires. She has one voice for the drunkard, another for the coquette and yet another for the condemned criminal. In no two songs, indeed, does her voice take exactly the same quality. She does not even hesitate to sing considerably out of tune, if she thinks that she can produce a desired effect thereby. Her singing at these two recitals was a most valuable lesson to anyone who cared to take it. Her points were never driven home with a sledge hammer, so to speak. They were made by simple, natural and legitimate means and a long course of Yvette Guilbert might be strongly recommended to many singers whose art at present leaves very much to be desired.

The chief musical occurrences in England in 1902 may be tabulated as follows:

The old régime at Queen's Hall came to an end.

The Queen's Hall Orchestra passed to the control of a syndicate.

Chappell & Co. became the new lessees at Queen's Hall. Hans Richter announced his intention of bringing his Manchester Orchestra to London.

The débuts of Fritz Kreisler and Signor Caruso were the principal ones of the year.

Miss Smyth's "Der Wald" proved a success at Covent Garden.

A record was established for the number of musical festivals.

St. James' Hall was threatened with destruction.

The London public and several musical critics suddenly began to appreciate the music of Richard Strauss.

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Queen's Hall, but the acoustics of this hall are very far from perfect, while Mr. Newman, when he was the lessee, whimsically had the platform decorated as an enormous fireplace, and it is, in consequence, impossible for anyone of serious aims to appear on this platform without making himself look ridiculous. A small concert hall, unattached to any piano firm, is badly needed in London just now, and this would be no bad time to supply the want.



A Strauss Festival is to be held in London in the spring of 1903, and the Concertgebouw Orchestra of Amsterdam—probably the best interpreter of Strauss' works in the world—will come over specially for the occasion. The conductors will be Richard Strauss and Wilhelm Mengelberg. It will be remembered that "Ein Heldenleben" is dedicated to the Amsterdam Orchestra and its conductor, Professor Mengelberg.

ZARATHUSTRA.

Kaltenborn Sunday Concert.

**V**ICTORIA BOSHCO, a thirteen year old pupil of Richard Burmeister, played with the Kaltenborn Orchestra at Carnegie Hall Sunday night, and by her clever performance of Schubert's "Wanderer Fantaisie" aroused the admiration and wonder of the knowing. Technically and musically her playing gave evidence of rare talent and training. Recalled many times Miss Boshco for an encore played Burmeister's lovely "Persian Song." The orchestra also had the assistance of Paul Dufault, tenor; Warren R. Hedden, organist; John Cheshire, harpist; Louis Hein, cellist; Franz Kaltenborn, as solo violinist, and Mrs. Sheldon-Pearce, accompanist. Mr. Dufault sang the song by Mehul most artistically, and for an extra number sang a little song by Albert Mildeberg. Mr. Kaltenborn played two movements of the Ries Suite and the Prize Song from "Die Meistersinger," two of the best things in his repertory. The orchestra for Mr. Kaltenborn's numbers was led by Louis Heine, the first 'cellist.

The order of the program follows:

Hymn, There Is a Green Hill Far Away.....	—
Overture, Oberon.....	Weber
Snowflakes.....	Bendel
Piano solo, Wanderer's Fantasy.....	Schubert
Miss Victoria Boshco.	
Serenade for harp, violin and 'cello.....	Oelschlegel
Messars. Cheshire, Kaltenborn and Heine.	
Waltz—	
Bei uns z' Haus.....	Strauss
Violets.....	Ellen Wright
Fackeltanz.....	Meyerbeer
Mr. Hedden at the organ.	
Symphonic poem, Les Preludes.....	Liszt
Song, Champs Paternels.....	Mehul
Violin solo, Suite, op. 34.....	Ries
Mr. Kaltenborn.	
March Slave.....	Tchaikowsky

Powell-Pirani.

**T**HE concerts of Alma Webster-Powell and Eugenio de Pirani are to take place January 16 in Orange; January 20, Elizabeth; January 22, in New Haven, and the 24th in Providence. In February concerts will be given in Philadelphia, Boston, Washington, Baltimore, St. Louis, Chicago, Kansas City, Denver, Salt Lake City and the West.



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hit, and the "Sweet and Low" quartet was one of the gems of the program. Miss Gillespie has a most promising voice, and with study should mark out a career. The accompanists were Mrs. Madeleine Buck Blossom and F. W. Riesberg.

MARY LOUISE CLARY.

**T**HE unique and unusually attractive sixteen page souvenir of Mary Louise Clary, which was issued by her manager, Remington Squire, about two or three weeks ago, must undoubtedly have had considerable to do with the remarkable number of bookings recently made by him for this artist, as Mr. Squire announces the closing of over twenty-two first class concert engagements since its appearance. He says that this proves that regular standard advertising, such as THE MUSICAL COURIER's, for a standard artist such as Clary, is particularly profitable and successful, if backed up with the proper special work upon special occasions.

Helen von Doenhoff's Pupils.

**M**ISS MARGARET CRAWFORD, who has been singing in opera in Germany, has secured a five years' engagement at Wiesbaden. Miss Crawford is a contralto who received her entire operatic training from Mme. Helen von Doenhoff, who has now a residence studio in New York. At one time a famous opera singer herself, Madame von Doenhoff is abundantly equipped to impart to others the knowledge and inspiration that will enable pupils with voices and talent to succeed. A number of her pupils are singing in opera in this country and others are making reputations as concert, oratorio and church singers.

Dr. George A. Lanton, a von Doenhoff pupil, has appeared in opera in New Haven, and a newspaper there referred in flattering terms not only to his singing but to his skill as an actor. Miss Harriet E. Barkley, a high soprano in the von Doenhoff studio, is a very promising pupil. Miss Sadie Lefkowitz, a dramatic soprano, has sung at several concerts and at Dr. Frank's church, to the delight of many. Miss Eugenia Platky, a mezzo soprano, has charmed a wide social circle by her singing. Mrs. Frances Heath Eaton, of New Haven, is another soprano who is doing well for herself and at the same time illustrating the von Doenhoff method.

By special appointment Madame von Doenhoff receives applicants at her studio at 61 East Eighty-sixth street.

Christine Adler Students.

**T**HE Adler Students' Musicale, at the studio, 541 Madison street, Brooklyn, was a most creditable affair. Five of her pupils who sang were Miss M. Jochum, soprano; Miss G. Bauer, A. Soennichsen, H. G. Lindner and W. J. Gormany. Miss Jochum is especially pleasing. She has a high and clear soprano voice. Miss Henriette Weber played some brilliant piano solos, being obliged to play an encore; she also accompanied Ludwig Laurier in his violin solos, two movements from the Wieniawski Concerto and other works. Mr. Soennichsen has improved greatly; he sang the difficult aria from Massenet's "Herodiade" and an air from "The Messiah" effectively. Mrs. Adler, Miss Weber and Mr. Riesberg were at the piano, and a pleasant social time followed the musicale.



BOSTON, Mass., January 10, 1903.

TWO of Clara Munger's pupils, Mrs. Alice Bates Rice and Miss Laura van Kuren, were Flower Maidens in the recent "Parsifal" performance given by B. J. Lang at Symphony Hall.

At the pianola recital in Steinert Hall this afternoon the soloist was Ray Finel.

The Emmanuel Choir festival was held at the church on Newbury street Friday evening, and the vested choir of fifty men and boys sang music appropriate to the Epiphany season. The music included Stainer's anthem, "I Desired Wisdom"; Barnby's evening service in E flat and Stanford's canta, "Forty-sixth Psalm." Arthur Sewall Hyde was choirmaster and organist, Heinrich Schuecker harpist, Miss Edith Jewell violinist. The soloists were George Cobban and John Findlay, Edward Kittridge and H. F. Merrill. The choir was assisted by Dr. D. G. Greene.

One of the most interesting as well as most important musical events of the week was the private concert performance given by B. J. Lang of the music of Wagner's "Parsifal," in Symphony Hall, on Tuesday, Act I being given in the afternoon and Acts II and III in the evening. The cast was as follows:

Kundry.....	Mme. Kirkby Lunn
Parsifal.....	Mr. Gethäuser
Amfortas.....	Mr. van Rooy
Gurnemans.....	Mr. Blass
Klingsor.....	Mr. Muhlmann
Titurel.....	Mr. Muhlmann
First Esquire.....	Wilhelm Heinrich
Second Esquire.....	Stephen Townsend
First Knight.....	Miss Adelaide Griggs
Second Knight.....	Miss Adah Hussey
Solo Flower Maidens, {	Mrs. Follett, Mrs. Kilduff, Mrs. Rice, Miss Knight, Miss Miller, Miss van Kuren
Two unseen choirs. Chorus of Flower Maidens and chorus of Knights of the Grail by members of the Cecilia Society.	
An orchestra of seventy players.	

Ten years ago "Parsifal" was given in Boston by Mr. Lang, but the performance on Tuesday was greatly in advance of the earlier one. An audience that completely filled Symphony Hall listened with close attention and enthusiasm. After the performance Mr. and Mrs. J. M. Sears gave a reception and supper at their home on Arlington street in honor of Mr. Lang. Invitations were for 11 p. m. Mme. Kirkby Lunn, Mrs. Alice Bates Rice, Miss Adah Hussey, Messrs. van Rooy, Blass, Gerhäuser, Muhlmann and William Heinrich were present with other invited guests. The affair was in recognition of Mr. Lang's energy and ability in carrying out so elaborate a musical scheme so successfully.

Mrs. Helen Wright and Miss Eleanora Holbrook gave the first of a series of musicales at their studio, Friday afternoon. The next will be given February 6.

Mr. and Mrs. Frank Knight Sanders will give a large musical at New Haven, Conn., on January 17, when Miss Priscilla will give the following program of songs:

There in Myrtle Shaded Reclined, from Hercules.....	Handel
Nymphs and Shepherds.....	Purcell
Slumber Song.....	Franz
Hark, Hark, the Lark!.....	Schubert
Caro mio ben.....	Giordani
Niemand hat's gesehen.....	Loewe
Lied einer alten frommen Magd.....	Hermann
Mercè, dilette amiche (I Vespri Siciliani).....	Verdi
Chanson Russe.....	Paladilhe
Vielle Chanson.....	Bizet
Noël.....	Palicot
One Voice Alone.....	Harriet P. Sawyer
Rose Morals.....	Harriet P. Sawyer
Sun Worship.....	Kenneth McKenzie
Roundelay.....	Lidgey
Chant de l'Almée.....	Délibes

Miss Katherine Lincoln will be the accompanist.

Carl Stasny is receiving many letters and words of praise from his professional friends in regard to his "Finger Training." Harold Bauer writes: "Students and professors owe you a debt of gratitude for your labors, and personally I wish to say how much I appreciate the admirable conciseness of your style and the ingenious methods which you have adopted to encourage concentration of thought in practicing. In my opinion your scheme for the development of technic is laid out so as to produce most excellent results, being entirely logical and progressive."

Felix Fox, who will play the Beethoven C minor Sonata with Maud MacCarthy at her recital January 19, in Steinert Hall, has been engaged to give a piano recital at Smith College January 14. He will also appear with the Philadelphia Symphony Orchestra, under Fritz Scheel, on January 20, when he will play the Grieg Concerto.

Miss Maud MacCarthy, the Irish violinist, will give her first recital in this city on January 19, in Steinert Hall. Felix Fox will assist her. Max Zach will be the accompanist.

Arrangements have been completed for the appearance of the French pianist, Madame Roger-Miclos, at Steinert Hall, February 5, at 3 o'clock.

Carl Faelten's fourth recital of the season, and the twenty-second in his series of standard piano works, will

be given in Huntington Chambers Hall, Wednesday evening, January 21, the following being the program: Prelude and Fugue, D major, Bach; Fantaisie, G minor, op. 77; Sonata, F sharp major, op. 78, Beethoven; Papillons, op. 2, Schumann; Etude de Concert, op. 23, No. 1; Barcarolle, No. 5, A minor; Valse from "Le Bal," Rubinstein.

Arnold Dolmetsch will give a concert in Steinert Hall on January 29.

The Orchestral Club, Georges Longy conductor, gave the first concert of this its fourth season in Chickering Hall, Wednesday evening. The program is given as so much that was new was played:

Marche Héroïque.....	Saint-Saëns
Symphonic poem, Le Chêne et la Roseau.....	Chevillard
(First time in America.)	
Impression (piece for saxophone).....	Longy
(First time.)	
Four pieces for orchestra.....	d'Ambrosio
Andantino. Paysanne. Rondo des Lutins. Tarantelle.	
(First time in America.)	
Symphonic poem, La Procession Nocturne.....	Rabaud
(First time in Boston.)	
Danse flamaande, No. 5.....	Blockx
(First time in America.)	

The Apollo Club gave the second concert of its current season Friday evening in Chickering Hall, before a large audience. Gwilym Miles was the soloist.

Harrison W. Bennett, basso, pupil of Arthur J. Hubbard, is engaged at the Teatro Bellini, at Catania, Sicily, for the carnival season.

Herbert Witherspoon will give a song recital in Steinert Hall February 10.

Arthur Whiting's concert of his own compositions will take place in Steinert Hall on Wednesday afternoon, February 11. His song cycle "Floriana" will be presented.

Sig. A. Rotoli will repeat his "Roman Mass" at Symphony Hall at an early day. Since this Mass was given under the composer's direction a few years ago Signor Rotoli has received many requests for its reproduction, and its coming performance at Symphony Hall will be made under the most favorable conditions.

At the piano and violin recital which is to be given in Steinert Hall on Thursday afternoon, January 29, by Miss Ethel Inman, pianist, and Isidor Schnitzler, violinist, Herbert Witherspoon will assist.

At Madame Hopekirk's second recital in Steinert Hall on Saturday, the 17th, Miss Blanche Best will assist in the variations for two pianos by Sinding.

Miss Mary Münchhoff, whose song recital will take place in Steinert Hall on Tuesday afternoon, January 20, will sing songs by Mozart, Schumann, Brahms, Grieg, Strauss, Duccoudray, Proch and others. Miss Laura Hawkins will be the accompanist.

Mme. Caroline Gardner Clark and Mrs. Minnie Longley will give a recital in Providence, R. I., January 20.

The management of the New England Conservatory of Music announces the engagement of Mme. Antoinette

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The Arion Club, of Providence, will produce "Lohengrin" in concert in that city February 10. The soloists thus far engaged include van Hoose as Lohengrin, Madame Bouton as Ortrud, Frederic Martin as the King, Robert Pollard as the Herald.

Miss Helen Matthews, pupil of Madame Edwards, will give a recital in the studio in Steinert Building on the evening of January 28.

John C. Manning will give a pupils' recital next Friday evening.

T. Handasyd Cabot announces that he will give a violoncello recital on Tuesday afternoon, January 27, in Steinert Hall. He will have the assistance of Miss Mabel Adams Bennett, pianist.

Mr. Schroeder was the soloist at the Symphony concert, playing the Saint-Saëns Concerto in A minor. Next week there will be no concert.

At the next concerts, January 23 and 24, Mark Hambrug, pianist, will play Liszt's Concerto, No. 1, in E flat.

#### Anita Marquisee, Violinist.

**A**NITA MARQUISEE, pupil of the Joachim Violin School (Geraldine Morgan), recently visited Syracuse, N. Y., her native city, playing for the Morning Musical Club, and next day the Post-Standard said:

The announcement that Miss Anita Marquisee, of this city, was to play as the guest of the club, called out an audience that filled the hall to overflowing and gave the talented young violinist a decided ovation.

Miss Marquisee is studying with Geraldine Morgan, of New York, the well known exponent of the Joachim method, and she showed the rapid strides that she has made in her work. The moment she struck into the noble adagio from the Brahms Concerto there was felt the added assurance she has gained in her technic and an intelligent understanding of the composer whose thought is by no means easy to interpret. Her tone, which long ago gave promise of a rich maturity, is on its way to full perfection. Mellow, round and satisfying, it was the outward, visible expression of Miss Marquisee's musicianly feeling and keenly artistic temperament. Her interpretation of the adagio was commendable and delighted her audience, for it showed her increasing command of technical difficulties.

Her second number proved her versatile, for she played the Saint-Saëns Rondo Capriccioso with an amount of skill that augurs well for her future. Especially noteworthy were the splendid attacks she made, each taken with unfaltering certainty. A burst of applause followed and though it was the closing number she was forced to respond, giving Schumann's "Abendlied" with richly colored tones that sent the plaintive melody straight home to the hearts of her hearers.

#### Ruby Shotwell Piper in New York.

**R**UBY SHOTWELL PIPER, the St. Louis soprano, has been in New York for ten days past, and after a brief visit to her home will return to remain for the rest of the season, studying with Mr. Decsi, as before. Her concert with David Baxter in St. Louis was a fine event, while her Eastern appearances have brought her praise on all sides. Few singers have in such generous amount the many attractions possessed by Mrs. Piper, including a beautiful dramatic soprano voice, radiant personality and highest intelligence.

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#### DR. ION JACKSON, TENOR.

**D**R. JACKSON was very successful in his débüt with the Handel and Haydn Society, of Boston, singing the tenor part in Handel's "The Messiah." A few excerpts are printed below apropos of his experience on that occasion. That he has much to do may be seen from a list of his coming engagements in part as follows: Babberton, Ohio, January 7; Pittsfield, Mass., January 12; Burlington, Vt., January 13; Nashua, St. Johnsbury and Barre, all in Vermont, the following week; an evening of

impression in Nashua that he has. He won many admirers last evening.—Nashua (N. H.) Telegraph.

The tenor, Ion Jackson, and the basso, L. B. Merrill, were both excellent, and more than sufficient for the familiar problems of their respective roles.—Evening Transcript.

#### ADA CROSSLEY SAILS.

**M**ISS ADA CROSSLEY, the great Australian contralto whom Loudon G. Charlton will introduce to American concert audiences this season, sailed last Saturday on the Philadelphia, and is due to reach New York January 17. Her first appearance will be at the Waldorf-Astoria at Morris Bagby's Morning Musicale, Monday, January 19. Miss Crossley will give her first recital here at Mendelssohn Hall, Friday evening, February 6, and in March she will sing the part of the Angel in Dr. Elgar's "Dream of Gerontius" with the New York Oratorio Society.

#### People's Symphony Concerts.

**T**HE People's Symphony Concerts of New York have been incorporated, as recently reported in these columns. At the first annual meeting of the association held recently at the residence of James Speyer, the following persons were elected to the various offices, committees, &c.: Officers—J. Hampden Robb, president; Hon. John G. Carlisle, treasurer; Lucien G. Chaffin, secretary. Incorporators—Mrs. Richard Watson Gilder, Mrs. Douglas Robinson, Mrs. Isaac N. Seligman, Mrs. James Speyer, Franz X. Arens, S. Mallet-Prevost, Hon. Abram S. Hewitt, Robert C. Ogden, Mrs. J. West Roosevelt, Miss Nora Godwin, Mrs. Charles H. Ditson, Herbert S. Carpenter, J. Hampden Robb, Hon. John G. Carlisle, Mrs. John E. Cowdin, Albert Stettheimer and Edward Winslow.

#### Douglas Lane Dates.

**B**ESIDE the dates recently announced Douglas Lane, well known as baritone soloist at St. Paul's, is to sing in Stamford, Conn., February 10; Kingston, N. Y., February 11, and at Dobbs Ferry (an afternoon recital) February 20.

#### "Faust" at the Opera.

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Gruffly—Yes, and didn't de Reszé sing like the devil?

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**M**ORE than 1,600 music lovers assembled at the Academy of Music Wednesday night, January 7, to hear Madame Schumann-Heink and Anton van Rooy. Ever since the German contralto made her Brooklyn début as *Ortrud* four years ago the magic of her name has never failed to attract large audiences, and whenever she sings she has her audience with her. A woman of splendid health and intelligence, she has discovered the secret of preserving her voice, despite the demands made upon it in opera and numerous concert engagements.

The program for the joint recital offered nothing new to the musician, but for the layman there was abundant enjoyment in hearing again the favorite German classics. The list of songs and arias follows:

Duet, <i>Still wie die Nacht</i> .....	Goetze
Madame Schumann-Heink and Herr van Rooy.	
Liebster Herr Jesu.....	Bach
Die Zwei Königskinder.....	Erk
Ich große nicht.....	Schumann
Herr Anton van Rooy.	
Da lieg ich unter den Bäumen.....	Mendelssohn
Fröhlingslied.....	Mendelssohn
Recitative and aria from <i>St. Paul</i> .....	Mendelssohn
Madame Schumann-Heink.	
Der Doppelgänger.....	Schubert
Eifersucht und Stolz.....	Schubert
Der Jäger.....	Schubert
Herr van Rooy.	
Am Meer.....	Schubert
Der Himmel im Thal.....	Marschner
Aria from <i>Samson et Delilah</i> .....	Saint-Saëns
Madame Schumann-Heink.	
Grand duet from <i>Lohengrin</i> .....	Wagner
Ortrud.....	Madame Schumann-Heink
Telramund.....	Herr van Rooy

Madame Schumann-Heink sang the recitative and aria from Mendelssohn's oratorio "St. Paul" in English, and it must be said that the singer's accent has improved over her first attempt to sing in the language of Shakespeare. The contralto sang the familiar aria, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," in German. The German text sounded strange, because Americans are accustomed to hearing the words in the original French and on rare occasions in English, but never in German. The artist, however, sang it grandly. In the matter of control Madame Schumann-Heink has made progress, and to this she may attribute her success as a concert singer. Her pianissimos are lovely. As an interpreter she is inimitable. Wednesday night she sang as an

encore, in joyous style, the "Wohin" (Wither?) from Schubert's Cycle of Mueller lieder.

When it comes to singing songs, Herr van Rooy has yet to master the art of control over his powerful voice. The Academy of Music is a smaller auditorium than the Metropolitan Opera House, and accordingly volume must be regulated to fit the dimensions. Van Rooy is, however, a sincere and valuable artist. For his encore he sang Schumann's "Two Grenadiers." Isidore Luckstone played highly musical piano accompaniments for the two singers.

Miss Edith Milligan, the youthful pupil of Leopold Wolffsohn, again distinguished herself at the recital given by her teacher and pupils from his studio at Wissner Hall, Wednesday night of last week. Miss Milligan played the difficult Liszt Etude in D flat, the Chopin Etude in major, a waltz by Moszkowski, and with her teacher at the second piano the first movement from Chopin's E minor Concerto. Miss Bertha Goldenberg, another promising pupil, played the first movement from Haydn's D major Concerto, Mr. Wolffsohn playing the orchestral part at a second piano. Miss Fanny Brooks played Waltz Chromatic, by Godard. Miss Lillian Abraham's numbers were Fantasy in D minor, by Mozart; Etude, by Ravina. Master James Balsam played the Rondo Capriccioso by Mendelssohn. Miss Irene Catharine played the "Kiss Waltz," by Strauss, rearranged by Schutt. The assisting vocalist of the evening, Boris Steinberg, basso, sang an aria from Verdi's "Don Carlos," and a song by Tschaikowsky. The hall was crowded with a friendly and appreciative audience.

Thursday evening Mrs. Dorothy Harvey, the handsome soprano in the choir of the First Presbyterian Church, sang before one of the most brilliant audiences of the season. The singer gave her recital in Association Hall. Her list of songs and arias included "With Verdure Clad," from Haydn's "Creation"; lieder by Schubert, Schumann, Brahms; "The Blue Bell," by MacDowell; "The Danza," by Chadwick; "April Rain," by Bowman; "Madrigal," by Chaminade; "My Bairne," by Henschel, and a group of French ballads. Mrs. Harvey's delightfully cultured voice gave great pleasure. The singer was assisted by Hans Kronold, cellist; R. Huntington Woodman, organist, and Arthur Rosenstein, pianist.

Mrs. Harvey gave her concert under the patronage of the Rev. and Mrs. L. Mason Clarke, Mr. and Mrs. Charles W. Ide, Mr. and Mrs. Frederic B. Fiske, Colonel and Mrs. Willis L. Ogden, Gen. Alfred C. Barnes, Mrs. Emily Barnes Turner, Mr. and Mrs. Geo. A. Stanton, Mr. and Mrs. Charles M. Field, Mr. and Mrs. Sturgis Coffin, Mr. and Mrs. John F. Praeger, Mr. and Mrs. Paul

D. Chase, Mr. and Mrs. Latham A. Fish, Mrs. William S. Packer, Mr. and Mrs. Harry Rowe Shelley, Mr. and Mrs. John S. Frothingham, Mr. and Mrs. Crowell Hadden, Mr. and Mrs. R. Huntington Woodman, Mr. and Mrs. Francis L. Hine, Mr. and Mrs. Wm. L. Moffat, Mr. and Mrs. Edwin Packard, Mr. and Mrs. Lowell M. Palmer, Bryan H. Smith, Mr. and Mrs. Geo. H. Southard, Mr. and Mrs. William L. Van Sinderen, Mr. and Mrs. Thos. O. Callender and Mr. and Mrs. St. Clair McKelway.

Frank J. Benedict gave an organ recital Friday night in the Tompkins Avenue Congregational Church for the benefit of the church organ fund. Miss Grace Wier, soprano, assisted.

The program follows:

First Sonata.....	Guilmant
Soprano solo, aria, <i>I Will Extol Thee, O Lord, from Eli</i> .....	Costa
Miss Weir.	
Andante from Fifth Symphony.....	Beethoven
Canon in F sharp major.....	Judasohn
Swan Song.....	Blumenthal
Gavotte.....	Conant
Lorelei.....	Liazt
	Mr. Benedict.
Little Boy Blue.....	D'Hardelot
Provencale Song.....	Dell' Acqua
Miss Weir.	
Lohengrin, Introduction to Act III.....	Wagner

The New Year's reception given in honor of Heinrich Klingenfeld at the Klingenfeld Conservatory of Music, 108 Hancock street, was attended by pupils, members of the faculty and many guests. The guest of honor performed violin solos very artistically. Unfortunately, the Klingenfeld Conservatory has had to lose him as head of the violin department, for the Canadians have claimed him for another year. In Mr. Klingenfeld's absence his place will be filled by Alfred Walker, a thorough and painstaking teacher. At the reception three of Mr. Walker's advanced pupils played, and made a good impression. Bach's sonata for two violins and piano was beautifully performed by Mr. Klingenfeld, Mr. Walker and Mrs. Klingenfeld at the piano. Madame Kallnitz played several piano solos delightfully. Miss Louise Forsythe recited.

Mr. Klingenfeld returned last week to his musical duties in Toronto.

At the seventh annual meeting of the Temple Choir prizes were awarded to the diligent and faithful members. The fourth division, with the highest percentage of attendance to its credit, received a copy of Delaunay's etching of Westminster Abbey. The members of the fourth division are William H. Adams, Hilda C. Anderson, Bessie May Bowman, Katharine H. Bahntge, Mary Boyce, Irene Viola Collier, Bessie Deeming, Frederick G. Davis, August Ericson, Blanche L. Estey, Carrie L. Estey, G. Howard Estey, Samuel R. Estey, John H. Ericson, Joseph W. Ferguson, George M. Fallon, Oscar Forslind, Florence E. Gladwin, Ruth A. Hall, Fannie E. Mealey, Margaret Mealey, Anna Louise Montague, Clara Muller, Dorothy V. Noelle, Mabel F. Parker, Edward O. Parker, Ella A. Ross, Adelaide E. Ross, Herbert M. Ross, Edith Mary Rudd, Blanche G. Roberts, Arthur Rice, Nellie Sarles, Phoebe E. Skidmore, H. B. Skidmore, Henry P. Toombs, Gertrude van Deinse, Robert J. Wilson and Edith Wardley.

Conductor Bowman also presented bound copies of oratorios and other books on music and musicians to individual members of the choir for regular attendance during the year. The winners of the book prizes were:

First division—Joseph H. Barton, David M. Bothwell, William H. Hamblin, Zelina M. Heater, Mrs. W. D. Hohenstein, Anna E. Holbrook, Charles L. Jones, John Nelson, Hannah R. Pakenham, Helen Ryan, Cora G. Shepardson, Mamie Weiz.

Second division—Maude S. Conrad, Kate M. Lyon, William Lean,

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CINCINNATI, January 18, 1903.

HE fourth Symphony concert yesterday afternoon, in Music Hall, under the direction of Mr. van der Stucken, offered a program of many contrasts and pleasing variety.

The Prelude, Chorale and Fugue of Bach, orchestrated by Abert, was solid food for thought against the romanticism and passionate local coloring in the Grieg Concerto. There were two symphonic poems, a new one which was only a short time ago performed under Nikisch's direction in Europe, entitled "Es waren Zwei Koenigskinder," by Volbach, and Liszt's "Mazepa." These two were widely contrasted, the one being worked out in the most modern descriptive lines and the other powerfully and brilliantly dramatic. Grieg's "In Spring Time" came in as a little wild flower from the North, weirdly fascinating, while the usual heroic properties were lacking that one expects to find in a Symphony concert, the variety, together with the group of piano solos, was admirably suited to an epicurean musical taste.

Raoul Pugno, whose fame had preceded him, was listened to with a breathless attention during the concerto that was almost devout, broken into by enthusiastic applause at the close. His reading of the Grieg Concerto was certainly never surpassed in Music Hall, and it was frequently heard there before.

The second faculty concert of the College of Music, Tuesday night, January 6, in Sinton Hall, presented Frederick J. Hoffmann in a piano recital. It was his first public appearance since his sojourn abroad, where he continued his studies under Leschetizky. The program was: Seventeen Variations Sérieuses, D minor, op. 54..... Mendelssohn Sonate, op. 31, No. 2, D minor..... Beethoven Papillons, op. 2..... Schumann Two Preludes, D flat and C..... Chopin Nocturne in D flat, op. 27, No. 2..... Chopin Polonaise, E flat minor, op. 26, No. 2..... Chopin Isolda's Love Death, from Tristan and Isolde..... Wagner-Liszt

Mr. Hoffmann evinced a remarkable growth in breadth of musicianship. Both on the technical as well as poetic side he has remarkably developed. The best part of his playing is that it shows an assertion of individuality. Whatever he may owe to his teachers, he is striving to be himself and nobody else. There was evidence of virtuosity in his playing of the Mendelssohn Variations and Wagner-Liszt "Liebestod." In wrist power and strength of fingering he has made great strides forward; at the same time he retains that delicacy of touch and poetic delivery which he has acquired from Signor Albino Gorno, who for many years was his teacher. The Schumann "Papillons" lacked in conception, and the Beethoven Sonate was not deeply or maturely conceived. His Chopin group was played with admirable cleverness and understanding. There can be no doubt that Mr. Hoffmann is one of the coming pianists.

The subject of the seventh of A. J. Gantvoort's series of lectures on the history of music will be "Luther, the Reformation and Renaissance." The lecture will be held at

the College of Music on Wednesday at the usual hour, 1:30 p. m.

Perhaps none of our local singers has any more demand for his services in oratorio work than has Edmund A. Jahn, the well known baritone. Mr. Jahn was soloist at two performances of "The Messiah" recently given in this city, and at Bellevue, Ky. His latest important engagement is one that will please his many friends, when they learn that he will sing Elijah in the performance of Mendelssohn's oratorio at Piqua, Ohio, early in April.

The second concert by the Marien String Quartet will be given on Wednesday evening, January 28. Frederick J. Hoffmann will be the pianist.

Frederick J. Hoffmann, who scored a success by his artistic performance at the second College of Music faculty concert last Tuesday evening, played Thursday evening at the residence of M. Senior on Francis lane, Walnut Hills. An excellent musical program was given; the other participants were Miss Alma Ribolla, Mr. and Mrs. Oscar J. Ehrgott and Lino Mattioli.

Dr. Nicholas J. Elsenheimer and Sig. Romeo Gorno will give a concert of piano duos in the near future. Besides classical and other modern piano ensemble compositions, the program will contain an original number each of Sig. Albino Gorno and Dr. Elsenheimer.

Signor Pier A. Tirindelli's new symphonic poem, "L'gende Celeste," will be performed at the Symphony concerts February 20 and 21. Mr. van der Stucken has invited Mr. Tirindelli to conduct his composition. It is written for grand orchestra and organ, and is dedicated to the Cincinnati Symphony Orchestra.

Asa Howard Geeding leaves next Monday on an extended concert trip. He will sing in the principal towns and cities throughout Michigan, Indiana and Illinois.

The Festus, a recently organized vocal quartet of mixed voices, have been very successful in securing engagements in neighboring Ohio towns. The personnel of this quartet include the following well known vocalists: The Misses Katherine Naeff, contralto, and Minnie Brueggeman, soprano, and J. Benjamin Smith, tenor, and Walter A. Brown, bass.

H. C. Lorch will present his advanced pupils in a recital at Aeolian Hall on Wednesday, January 21. Among the ambitious numbers will be the aria from "Herodiade," waltz song, "Romeo and Juliet"; "More regal in his low estate," from "Queen of Sheba," and prayer from "Tannhäuser." A feature will be the singing by Mrs. Lorch of the "Inflammatus," with a trained chorus.

Kocian played to a small audience last Tuesday afternoon in the Pike. He made a wonderful impression not only by his technic but by his matured musicianship.

J. A. HOMAN.

## MADAME EDWARDS' OPERATIC SCHOOL.

LAST October Mme. Etta Edwards inaugurated a class for the special study of operatic repertory under the direction of Signor Vianesi, a well known conductor of opera in Europe and this country. On Friday afternoon, January 9, Madame Edwards gave the first performance at her studio in Steinert Hall, Boston, of this class, Robert Hall, tenor, assisting.

When the short time is considered in which these young people had to prepare their roles, and the fact that the work was done in addition to their regular lessons, their church and concert work, the result was most gratifying in every way.

The program opened with a scene, chorus and duet from "Aida," in which Miss Helen Wetmore appeared as Aida and Miss Bernadine Parker as Amneris. The chorus was composed of Misses Cole, Thayer, Kearne, Field, Butler and Wilson.

The second number was the Garden Scene from "Faust," with the following cast:

Marguerite.....	Mrs. Frederic Martin
Siebel.....	Mrs. Segrid Olsen
Martha.....	Mrs. Louise Ainsworth Drew
Faust.....	Robert Hall
Mephistopheles.....	Frederic Martin

This was followed by selections from the first, second and fourth acts of "La Gioconda," which was cast as follows:

Gioconda.....	Miss Wetmore
Laura.....	Miss Edith Ellsbee
La Cieca.....	Mrs. Drew
Enzo.....	Mr. Hall
Barnaba.....	Mr. Martin
Alvise.....	Mr. Martin

Although the scenes were given without scenery or stage costumes the effects were excellent. Miss Parker looked the part of Amneris and sang it dramatically; Mrs. Martin was a beautiful Marguerite and never sang better; in fact all did so extremely well it is difficult to particularize. The scene between Mrs. Drew and Mr. Martin was capital done. Miss Wetmore and Miss Ellsbee were excellent in their parts, both of them singing so artistically and both acted well. Miss Olsen made a capital Siebel. The chorus was a fine one, and the whole affair was greatly enjoyed by those present. It was not a time for criticism, it was a successful effort of serious students to show what they had accomplished in a short time.

Other operas are in preparation and will be given late in March. Next season the opera class will begin November 1, and will continue for twenty-five weeks. This is as long a period as is practical for those who in addition to studying have positions in churches and sing in concerts.

Madame Edwards is one of the most progressive teachers of singing in this country, and the addition of a school of opera to her work is an ambitious step, fully justified by the success already reached.

## Becker Morning Musicales.

GUSTAV L. BECKER will give the second of his morning musicales for this season at his home, 1 West 104th street, at half-past 10 on the morning of January 17. Seven of Mr. Becker's piano pupils will give numbers for one and two pianos, and Oscar Gareissen, basso cantante, will be the assisting artist.

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# A Talke on Oldde Musicke



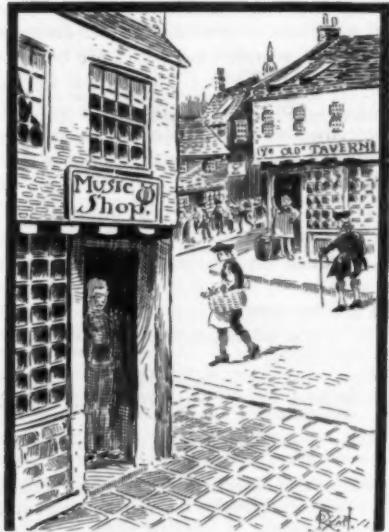
WAS on ye secconde Thursddaye of ye monthe of Januariye inne ye Amsterdamme playe-house, a manne yclept Arnolde Dolmetsch discoursedde on oldde musicke andde performedde on ye oldde-time musickale instruments. Ye incandescence lighte shedde a softe brightness over ye plattforme of ye playe-house.

Ye goode manne Dolmetsch wore a dresse of velveteene, ye breeches beinge cut off at ye knee, and ye scarffe and cuffes beinge of lace. Ye boottes were

adorned with buckles of steele. Ye lecturer has mucche blacke haire upon his fayce, andde his legges are not straigthe. His talke has ye sounde of Flanders.

Mistresse Elodye Dolmetsch, a buxome dayme, was heardde inne songe and also she performedde on ye virginal and ye harpsichordde. Mistresse Mabel Johnston, a winsome lass with a neatly turnedde ankle, performedde onne ye basse viol.

Ye musicke was from workes composedde by Thomas Morley, Atilio Ariosti, Domenico Scarlatti, Allessandro



YE OLDE AMSTERDAM PLAYE-HOUSE.

Scarlatti, Jean Phillippe Rameau, G. P. Telemann and a fewe anonymous writers of musicke. Itte was all exceedinge fine for ye periodde. For ye benefitte of ye discernyngge reader ye playe-bill is printed on this leaf.

All ye olde lays andde rondos were merry and of a deliket sentimente. Ye tone producde on ye olden instruments heldde a plentye of sweete qualite. Mistress Elodye did assuredly move her trim fingers on ye harpsichordde with a prettye turne of speede. Her gowne was uncommon cunnynghe. Mistresse Johnston didde resorte



YE MUSICKE MASTER.

to ye use of a pegge on ye viola da gamba—a naughtye deede andde not of ye periodde of 1550.

Also did Master Arnolde make reference to a pair of writers on musicke unknowne to even ye oldest in ye audience. Ye couple of writers were yclept Wagner andde Brahms. A diligente searche of alle recordes priore to 1500 does not reveale their names. Also Master Arnolde

did make reference to a musickale instrument called ye pianoforte. Master Arnolde loves his merrye jest.

Mistresse Elodye sungge ye ditty of ye "whytte lillie,"

## Amsterdamme Playe-House.

### Ye Playe-bille.

## Firste talke onne oldde Musicke

by

Master Arnolde Dolmetsch,

helpedde by

Mistresse Elodye Dolmetsch

andde

Mistresse Mabel Johnston.

Ye Musicke wille begynne at ye thirde houre.

### Ye Programe.

I. "Canaries" for ye lute.....Anon., 1600

Master Dolmetsch.

II. Songe accompanedde by ye lute..Anon., 1615

Mistresse Elodye andde Master Arnolde.

III. A tune of ye Cithren.....Anon., 1600

Master Arnolde.

IV. A tune for ye basse viol.....Anon., 1550

Mistresse Mabel.

V. Fantasie for ye treble andde ye basse viols .....

Morley, 1595

Master Arnolde andde Mistresse Mabel.

VI. Two melodyes for ye virginals :

I. "Ye carman's whistle" .....

Anon., 1550

II. Ye lark, with divisions.....Anon., 1660

Mistresse Elodye.

VII. Sonata for ye viola d'amore....Ariosti, 1715

Master Arnolde.

VIII. Sonata for ye harpsichordde..D. Scarlatti, 1720

Mistresse Elodye.

IX. Songe "Gia il Sole," accompanedde on ye harpsichordde....A. Scarlatti, 1700

Mistresse Elodye andde Master Arnolde.

X. "Muzette et Tambourin," for ye harpsichordde.....Rameau, 1727

Mistresse Elodye.

XI. Sonata for ye viola d'amore, viola da gamba andde ye harpsichordde....

G. T. Telemann, 1720

Master Arnolde, Mistresse Mabel andde

Mistresse Elodye.

Ye price of ye stalles, 4sh. 6d.

Ye pitte for ye footmenne.

Cooledde water in ye lobbys.

Sack andde mulled wine in Master Trainer's potte-house hardde bye.

Daintyes andde sweetes in ye pastrye-cooke's shoppe of Peter Candy, Bowlyngre Greene.

A slighte diversion occurredde while Mistresse Elodye playedde upon ye harpsichordde, andde everybodye was wrappedde in ye spirit of 1568. A jollye stage handde leanedde too far forwarde from ye wingges, and his two dollare Derby headde-gear from ye hatter Callahan, of ye Bowery, rolled onne ye playe platfrome. There was discrete gigglyng onne ye part of ye spectators.

Ye bucks were inne muche evidence. Ye lords and ladies seemede muche innne ye moode for such an entertainmente, albeitte ye clangyng of ye elektrike sedan chaires couldde be distinktly heardde in ye Broaddewaye.

There muste have been mannye foreigners in ye audience, for ye scribe heardde manye comments on ye musicke whiche were in strayne tongues. One man was heardde to saye: "Chee, cul, disse is cert'nly greatte; we musite put de blokyes wyse to disse!"

But there was a tyng of sarcasm in ye manne's voice andde he mayye notte have meant to express hys approval of ye finne musicke, for be it sayed thatte in these



YE TWO FAIRE PERFORMERS.

degenerate dayyes, there are mannye who do notte knowe a goode thynge whenne theye see it.

A disturbance was causedde by ye manager, who insistede onne ye removalle of severale sour-visaged retainers which sate innne ye frontte-rows andde lookedde bilious. Upon due investigation itte was learned that these menne were not footmenne, but hired menne and anciente annotators sent bye ye publick journals to go to ye concerte andde wryte abouette what they thoughte they mighte have heardde hadde theye hearde anythyng aight.

Olde Peter Stuyvesant sate beatyng time with his woodene legge. Upon leaving ye playe-house he sayde:



YE OLDE TYME REHEARSAL.  
(An obsolete custom.)

Odds and bodkins, 'sdeath, but these goode daymes be bouncing fine with their straighte-fronties, and ye Chin-chilla coattes, and ye picture-hattes. 'Sdeath, but olde Amsterdamme is an exceeding warme townie."

Ye manne in ye pictur onne this leafe hobblinge with ye crutche is notte ye anciente mariner, but ye anciente annotator. He has beene ejectedde from ye playe-house.

### Gullmant's New Organ Concerto.

WILLIAM C. CARL has received from M. Alexandre Guilmant an inscribed copy of his Seventh Organ Sonata in F major, the latest work from the pen of the distinguished French organist. The sonata is divided into six movements (Entrée, Rêve, Intermezzo, Minuetto, Cantabile, Finale) and is in the form of a suite. It is written on broad lines, and without question is one of M. Guilmant's best works. Mr. Carl played the Cantabile last Sunday and will repeat the movement at a musical service next Sunday afternoon at 4:30 in the First Presbyterian Church. The entire sonata will be played by Mr. Carl at an early date.

### Erskine Porter, the Boy Soprano.

ERSKINE PORTER, the boy soprano, has been engaged by the Lafayette Avenue Church Club, of the Lafayette Avenue Presbyterian Church, Brooklyn, to sing solos at the annual reception in the church parlors tomorrow evening.

# THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

BY THE

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1190.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JANUARY 14, 1903.

## LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith &amp; Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

## BERLIN, GERMANY (Branch Office)—

Hauptstrasse 20a is in charge of Mr. Otto Fleischheim.

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Invariably in advance, including postage.

Single copies, Ten Cents.

United States,	.....	\$5.00	
Great Britain, . . . . .	£1 6s.	Austria, . . . . .	15 fl.
France, . . . . .	31.85 fr.	Italy, . . . . .	32.10 fr.
Germany, . . . . .	25 m.	Russia, . . . . .	12 r.

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All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

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A FRENCH scientific authority has discovered that every man contains 96 cubic metres of gas. If the savant were to examine some New York music critics he would quickly change his mind.

WHEN Dr. Lorenz was in this country a well known New York music teacher said: "Dr. Lorenz holds the same position in his profession as I do in mine." Dr. Lorenz is the best leg-puller in the medical profession.

ME. ROGER-MICLOS, the French pianist, who is to make her débüt here shortly, has been invited to play before the President at the White House. Mme. Roger-Miclos is well known to the United States Embassy in Paris and the members of the Embassy and other attachés. The Consul-General and his family and others have frequently heard her in concerts and recitals.

THE critic of the New York Evening Post is very pronounced in his likes and dislikes. After the recent Wetzler concert he wrote these lines:

The two monstrous works which he produced on Saturday afford plentiful opportunity to show off the virtuosity of a band, enhanced by frequent rehearsals, but they give little or no chance to judge whether the conductor is also an interpreter. There is little thought or feeling in those two compositions; any time beater can conduct them effectively provided he has the money to pay for numerous rehearsals.

The works meant are Berlioz's "Symphonie Fantastique" and Strauss' "Also sprach Zarathustra"!

RS. FANNIE BLOOMFIELD ZEISLER, the eminent pianist, returned from Europe with her family Wednesday last on the steamer Moltke. Her artistic triumphs in the large cities of Central Europe, such as Berlin, Vienna, Dresden, Hamburg and Paris, have been duly chronicled, and they again confirm the general opinion and judgment regarding her established fame as a virtuosa of the highest order. It is a source of pride to this country to have within its bounds a pianist and an artist of such ability and standing, whose influence is always for the good, and whose work will materially aid us in the advancement and progress of the art.

MITTENTHAL BROTHERS, the managers, have sued Mascagni for \$100,000 for breach of faith, as they claim. They say that he did not bring a competent orchestra and competent artists over with him, and therefore he broke the terms of

the contract from the start.

MASCAGNI. legal papers are long, luminous and interesting, but the technicalities therein may not interest the readers of this paper. In the meantime the daily papers have the following story, which we take from the New York Sun, regarding Mascagni's book, which he is about to publish. We desire to tell the esteemed signor that if he is going to give out the contents of his book to the newspapers before he publishes it he will find no publisher who will buy it from him. It is something like a literary review in the Sunday Sun. After Mr. Hazeltine gets through with a book review in the New York Sun no one cares to purchase the book, because it is epitomized to such a degree that the reader is much more likely to understand more from the review of the book as given in the Sun than he is from reading the book itself. We append the following extract from the Sun:

CHICAGO, January 11.—In order that his countrymen may have his story from his point of view and incidentally to give his impressions of this country, Pietro Mascagni has made public some parts of a book he is preparing for publication.

"Few Italians know America," he says, "and not one knows it as I know it. To me it is a country of bitter disappointment and happiest surprises; a country of great

unrest and great tranquillity. There is no nation in Europe like it, and probably none in the world.

"For weeks after our arrival in America I was given little opportunity to know the people. In New York I was Mascagni, the composer of 'Cavalleria Rusticana.' I was not a man of flesh. In Boston I was a persecuted individual, who excited pity rather than admiration or camaderie. In Chicago I was first the composer, then later a victim of persecution, and finally a 'good fellow,' and warm friend of many admirers.

"American women are charming and sympathetic. I cannot tell the social condition of women by their dress or conversation. One of the most beautiful I saw was stationed at the ladies' entrance of a hotel. I thought she was the proprietor's daughter. I discovered she was a sort of governess. I like New York and Chicago women better than those of Boston. They are warmer and more sympathetic."

LAST week we offered \$15,000 to any music critic of a New York daily newspaper that would answer correctly thirteen elementary musical questions which were asked on the editorial page of THE MUSICAL COURIER. Much to the discredit of the New York critical fraternity, truth compels us to state that our reward of \$15,000 is still unclaimed. We will

hold open the offer for one more week.

On the other hand, we are willing to admit that the thirteen questions asked were very difficult for the critics. We now present to them a chance at something easier. Appended is a second set of thirteen questions, prepared with due deference to those subjects on which the critics are best posted. Of course, for this easier competition we cannot offer \$15,000. But we will give to the one answering correctly the majority of these questions a handsome volume of Stainer's "Primer of Music," or a morocco bound edition of Fyfe's "7,000 Words Often Misused," or a chastely finished copy of Haweis' "Music and Morals." All of these books should be found on the desks of our New York critics.

Here are the thirteen easy questions:

- I. Who is program annotator to the New York Philharmonic Orchestra?
- II. Who writes criticisms in the New York Tribune of concerts given by the New York Philharmonic Orchestra?
- III. Who is program annotator of the Wetzler concerts?
- IV. Who writes criticisms in the New York Staats-Zeitung of concerts given by the Wetzler Orchestra?
- V. Who is lecturer at concerts given in Philadelphia by the Philadelphia Symphony Orchestra?
- VI. Who wrote a criticism in the New York Sun of a concert given in New York by the Philadelphia Symphony Orchestra?
- VII. Who is the critic that was given a black pearl by a singer at the Grau Opera?
- VIII. Who is the critic that was given a set of Louis XIV furniture by a singer at the Grau Opera?
- IX. Who is the critic that allowed a mortgage on his house to be paid by an artist about whose work he wrote in his paper?
- X. Who is the critic that translated "Manru" into English and wrote about the work and about Paderewski's piano recitals?
- XI. Who is the critic that borrows money from music teachers and uses the columns of his paper to puff their pupils' recitals?
- XII. Who is the critic that writes analytical programs for Madame Sembrich and writes about her opera appearances in his paper?
- XIII. Who is the entire body of New York critics is the biggest muttonhead of them all?

These questions should bring forth very interesting replies, and will doubtless illuminate some points which are beginning to occupy the attention of an ever increasing coterie of inquisitive persons in this city. Come, gentlemen, come early; come one, come all. This new competition will be open until January 20. No entrance fee required.

From this examination the critics of the Evening Post and the Herald are barred. We honestly believe that they could not answer the questions asked, for the reason that they do not dabble in local musical politics, and know nothing about them.

# Not a Permanent Orchestra.

WE are in receipt of two communications signed by Mr. Harry Harkness Flagler in which he asks THE MUSICAL COURIER to insert an article concerning the Permanent Orchestra, and this paper reserves to itself the privilege of a comment on the same:

NEW YORK CITY, January 8, 1903.

*Editor The Musical Courier, New York:*

DEAR SIR—Will you kindly give the enclosed proper mention in the next issue of your esteemed paper.

Yours truly, HARRY HARKNESS FLAGLER.

A meeting in relation to the establishment of a permanent orchestra in New York, with the Philharmonic Society as its basis, was held at the residence of Mrs. George R. Sheldon, 24 East Thirty-eighth street, on January 5, 1903. A brief explanation of the need of a permanent orchestra in New York and of the ways in which similar orchestras have been created in other cities was given by Walter Damrosch, who showed that it was perfectly feasible to construct a like organization, using the present Philharmonic Society as a nucleus by means of a guarantee fund of at least \$25,000 a year for the next four years, such a fund to be administered for the betterment of the orchestra, more frequent rehearsals and a greater number of concerts in and outside of New York. A short address by E. Francis Hyde followed, the point specially emphasized being that the management of the aforesaid fund would be a matter entirely distinct from the administration of the Philharmonic Society's financial affairs, the latter remaining in the hands of the appointed officers of the society, as at present. Richard Arnold, vice president of the Philharmonic Society, explained in a few words the impossibility of any musician doing the best work of which he is capable when compelled to play constantly outside of his orchestra, as many members of the Philharmonic Society are at present obliged to do. He assured those present of the hearty co-operation of the orchestra in the proposed movement toward a permanent organization. John Notman then spoke of the honorable record of the Philharmonic Society in the past, of the debt music lovers of today owe to this society, which has done so much for their musical training, and of the wisdom of strengthening this organization and enlarging its scope to meet present conditions, so that not alone permanency in point of years should be the object, the Philharmonic Society having already attained this by reason of its sixty years of consecutive service, but permanency in the sense that every man in the orchestra should eventually be placed in a position where he can give his entire time to the work of the organization of which he is a member. It was then determined that a fund of not less than \$25,000 a year for four years should be raised, and that the administration of this fund should be placed in the hands of a board of trustees, consisting of fifteen or more ladies and gentlemen who are interested in musical affairs in this city, on which board the following gentlemen have already signified their willingness to serve: Andrew Carnegie, E. Francis Hyde, Richard Arnold, Walter Damrosch and Elkan Naumburg. A committee of three, consisting of E. Francis Hyde, Samuel Untermyer and Isaac N. Seligman, was appointed for the purpose of framing a plan for the administration of the trust fund. A committee was also appointed to consider the best method of raising money for the fund, and to consider any other questions which might arise in relation to the forming of the permanent orchestra, except in connection with the framing of the instrument controlling the administration of the trust fund, as follows:

Mrs. George R. Sheldon.  
Mrs. John Jay Knox.  
Mrs. William P. Douglas.  
Mrs. Alexander T. van Nest.  
Mrs. Frances Hellman.  
Miss Caroline de Forest.  
Samuel Untermyer, Chairman.  
Isaac N. Seligman.  
John Notman.  
Edward L. Rogers.  
Edward D. Adams.  
Harry Harkness Flagler.  
Miss Lucie How Draper.

John Notman, 54 Wall street, was elected treasurer, and at the close of the meeting it was found that over \$10,000 a year for the next four years was already pledged, the following ladies and gentlemen being among the subscribers: Andrew Carnegie, Mr. and Mrs. James Speyer, Mrs. George R. Sheldon, Mr. and Mrs. Edward D. Adams,

Isaac N. Seligman, John Notman and Harry Harkness Flagler.

The address that was made by Mr. Damrosch places the demand for the money on the ground that frequent rehearsals are necessary. This paper has been demanding frequent rehearsals for the last ten years. It is a MUSICAL COURIER proposition pure and simple. No one would think today of more rehearsing in New York City had it not been for THE MUSICAL COURIER.

The proposition submitted by Mr. Richard Arnold is a MUSICAL COURIER one, for this paper has for years and years been doing its utmost to bring the musicians to a realization of the fact that they cannot play symphony concerts when they play in theatre orchestras, balls, receptions, restaurants, cafés, picnics and ragtime affairs. Those are the two fundamental propositions of the whole scheme.

We can see nothing at all in this proposed Permanent Orchestra that will alleviate those conditions or alter them. The sum of \$25,000 a year distributed among the musicians of the Philharmonic Orchestra will not relieve them from those onerous duties. It is impossible to create any kind of Permanent Orchestra on the basis of orchestral science and good music by dividing \$25,000 a year among the musicians constituting an orchestra of about a hundred. It would mean \$250 apiece, from which must be deducted hall rent and other expenses and the money to be paid to the conductor for rehearsals. It would mean the sum of about \$150 a man. For that sum of money no musician belonging to the Philharmonic Orchestra could relinquish his theatre work, his engagements for balls, marches, processions, dances, cafés, restaurants and picnics. It is a delusion and a snare; it means simply the payment of \$25,000 a year to the Philharmonic Society for some additional rehearsals, and those additional rehearsals are subject entirely to the decision of the trustees of the Philharmonic Society or the Board of Managers or the conductor, and therefore if other engagements which are more alluring or tempting should be offered there would be no opportunity for these rehearsals on a proper basis.

A Permanent Orchestra in order to become such must be formulated on the plan of the Boston Symphony, the Philadelphia Symphony, the Cincinnati Symphony, the Chicago Symphony Orchestra, the Pittsburg Symphony, the Gewandhaus of Leipzig, and the Cologne Gürzenich and other institutions of a permanent character.

The two institutions today that stand before the world of music as incompetent, because they are unable to control their respective orchestral bodies and to prevent their periodical disintegration, are the London and New York Philharmonic Societies, both of which stand at the bottom of the ladder, artistically speaking, in the orchestral work, for the very obvious reasons that the members of these two bodies after the performance distribute themselves at random in the pits of theatres, in the balconies of dance halls, on the verandas of hotels, in restaurants and cafés, and in all kinds of Turn Verein and social dances and receptions and at balls and weddings among the Four Hundred, as well as at race courses and on the Sound steamers, &c. For that reason these musicians cannot play symphonies, and therefore what THE MUSICAL COURIER has been trying to do for the last ten years is to save these good musicians from these disgraceful proceedings in their profession.

Mr. Emil Paur tried his best to correct this evil, after Mr. Theodore Thomas demonstrated that he could not endure it. These two great conductors relinquished voluntarily the task of any correction

of such fundamental evils, for as the physician says, "You cannot cure tuberculosis with a poultice," and they knew very well that any kind of tentative scheme could never bring about a reformation of the present system. This is an evil which exists because of the fact that the sums of money distributed among the musicians for the purpose of having additional rehearsals will by no means enable them to decline the proposition to play at these various engagements mentioned above. We will take the case of a clarinet player. He has a very difficult work to perform in a Brahms Symphony or in a Richard Strauss composition, and before the rehearsal he has been playing at Sulzer's Garden for four hours before the McNulty Tammany Association of the 30th Assembly District. Is he competent to attack the proposition, and are his lips in condition? Can he compete with the clarinet players of the Boston, Cincinnati and Philadelphia Orchestras who have been resting quietly between each rehearsal, and who have not gone to any resorts or weddings or cafés or restaurants to play ragtime and waltzes and marches?

The ladies and gentlemen who are interested in this proposition to establish a Permanent Orchestra in the city of New York should look at it and examine it from an artistic point of view and not from the financial point of view! To raise money for the Permanent Orchestra is one of the greatest educational and philanthropic movements that can be exercised in New York City, but to perpetuate the Philharmonic Society on its present basis is a delusion, and the prevention of any ambition looking toward the establishment of an artistic body for the purpose of giving concerts to the people here as they are given in these other cities and in Europe.

Another distinctly constitutional defect is the fact that the Philharmonic Society elects its own conductor. No Permanent Orchestra can exist and do its work artistically unless its conductor selects the members of the orchestra. That privilege is removed from the conductor by the Philharmonic Society because that society elects its own conductor and therefore he is unable to exercise discipline. He can do nothing, according to the constitution of the Philharmonic Society, that will bring about a reformation, even if he has twenty rehearsals before each concert, because he is conducting his masters, not his servants. In the Permanent Orchestra scheme the conductor is first appointed and selected, and under his guidance and under his discrimination the orchestra is then organized. He creates the orchestra. The Philharmonic Societies of London and New York organize themselves and then select their conductor, who must submit to their laws, for otherwise he cannot be elected. This is contrary to the very spirit and principle of a Permanent Orchestra.

The next difficulty about it is that we have no conductor in New York competent to conduct a Permanent Orchestra. Boston goes to Europe, Chicago had the good fortune to secure Theodore Thomas, Cincinnati came to New York and took a gentleman who had a European training and who had New York experience—Mr. Van der Stucken, and made a success of it. New York had a remarkable conductor in the person of Emil Paur, but the Philharmonic could not retain him because he could exercise no discipline and could not eradicate the fundamental evils and could not use men to play Brahms, Tschaikowsky and Richard Strauss, and Beethoven (let us not forget, if you please), and even Haydn and Mozart (pretty good writers as we understand it), after the men had been playing the night before in theatres, and then following these engagements had gone to balls, receptions, and to theatres and cafés, playing the shoddy stuff that we hear in New York day and night.

It seems to us like a question of conscience after all, and we cannot understand how any man who wishes to stand before the public in the proper light

can advocate a proposition of this kind, knowing beforehand that it is absolutely impossible to make an artistic success of it. A really great conductor, a musician of profound attainments and a writer of sincerity would never advocate the establishment of a Permanent Orchestra on the basis of the Philharmonic Society here and expect that the money would bring a result satisfactory to the musical public. Out of the Philharmonic Society the nucleus of a Permanent Orchestra could be extracted, and then around this nucleus a fine orchestra could be built, but it would be necessary to have a large fund so that the musicians would not be obliged to play at any other performances, and the only thing that they would be entitled to do then would be to give lessons on their various instruments so as to educate young men in the attainment of orchestral proficiency. The conductor must be a man of eminence, not a member of this New York coterie of musicians, which consists of people whom the body of the New York musical element does not respect, musically speaking. He must be a man of great attainments, of eminence, and there is a large list from which to select. Nikisch could not be secured on account of his long engagements, which go for years ahead, but there are such men as Mottl, as Strauss himself, as Dr. Muck, as Fiedler, Panzer of Bremen; there is Mahler of Vienna, there is Hausseger of Munich, and Savanoff of Moscow, all great conductors and of the younger school, of the school that follows Richter and Colonne and those who are already past middle age. Musicians under such a conductor would constitute an institution of music the members of which would be permanent musicians, not portable ones, dependent upon all kinds of engagements for existence, but on a definite, fixed salary. After this organization has had its preliminary rehearsals the conductor will know what kind of elements he has focused, and he can go forward and begin his concerts, and in the course of his work he will eliminate and improve, and he will alter and change things until finally, after three or four years, he has an orchestra such as the Boston or Cincinnati or Chicago Symphony to play compositions as he desires and one which will interpret as he directs. The other scheme is nebulous and will continue so until someone comes along who will make a radical change and put life, intelligence, integrity and sincerity into it. There is no responsibility under this present system because the conductor is elected by an orchestra and the orchestra is co-operative, and the musicians, as we have stated, are portable. The worst thing that can happen for the city of New York and for the future of music here is the accomplishment of this proposition signed by Mr. Flagler. It will place New York in the background for another ten or twenty years so far as orchestral productions are concerned, and we shall depend, as we have in the past, upon Boston and other cities to furnish us music such as we require for our edification and education.

Besides that we may as well say, parenthetically, that those who have already shown that they cannot make a success of orchestral work in New York are not the ones to select for this purpose. We have had Permanent Orchestras, so called, already in New York with guarantee funds, and they went to pieces. They could not exist longer for the reason that they were under the conductorship of men that the musical element of New York cannot and does not respect, professionally speaking. The musicians themselves have no confidence in those conductors. They do not respect their authority because they have no musical authority.

#### Latest Philharmonic Concert.

In reference to the last Philharmonic concert, which took place on Saturday night, the New York Herald made the following comments:

With the increasing number of orchestral concerts in New York the concert going public is attaining to sounder canons of musical criticism. It will no longer suffice that

an orchestra be a large one and that it exhibit precision and sonority of tone. Other and finer qualities are demanded and complete approval is dependent upon their presence in the performance.

This was made evident yesterday by the frigid reception which was accorded to Beethoven's Seventh Symphony—that in A major. This is one of the most popular of the nine, and, given a thoroughly adequate reading, should have aroused a Philharmonic audience to something like enthusiasm. Its failure was conspicuous, but perfectly reasonable in view of the spirit which seemed to pervade Mr. Damrosch's treatment of it. It should be stated that, save for one or two incidental misadventures in the brass department, the men played well and that the strings were, as usual, magnificently virile and elastically responsive. The fault lay not at their door. If the allegretto is excepted there resided no distinction in the performance. The treatment of the first movement was enigmatical, that of the presto almost frivolous, and the design of the final allegro unpleasantly obscure.

On Saturday the New York Evening Post expressed itself in the terms which we herewith reproduce:

Beethoven's Seventh Symphony opened the concert, but was damned with faint applause. The fault was not Beethoven's; his Seventh Symphony arouses the enthusiasm, when properly interpreted, even of persons of ultra-modern taste. But yesterday it was not interpreted at all; it was simply played, in a mechanical, humdrum manner, that made one wonder if it could be the same piece that on previous occasions has aroused a frenzied enthusiasm in the same hall. The one real attempt at interpretation, made by Mr. Damrosch in the trio of the Presto, was a sad case of misinterpretation. He forgot that while marked *meno assai* (slightly slower) it is still presto, and took it like an *andante*—at least 30 per cent. too slowly, thus robbing it of all beauty. Such things are not altered by rehearsals; they are matters of judgment and taste which a hundred rehearsals would not better. The Philharmonic Society is at present passing round the hat for contributions to aid it in giving more rehearsals. A careful study of the figures given in the "History of the Philharmonic Society" will show that the society has repeatedly been at a low ebb as far as popularity and profitability are concerned, but that these ebbs had nothing whatever to do with the number of rehearsals.

Herewith is also given the review of the critic of THE MUSICAL COURIER on Saturday night's concert:

At the fourth public rehearsal and concert of the New York Philharmonic Society, on Friday afternoon and Saturday evening, the following was the program:

Symphony No. 7, A major, op. 92.....	Beethoven
Aria, La Captive.....	Berlioz
Till Eulenspiegel's Merry Pranks.....	R. Strauss
Songs—	
Im Treibhaus.....	Wagner
Schmerzen.....	Wagner
Theme and Variations, from Third Suite...Tschaijkowsky	

Be it said at the outset that New York has rarely heard worse orchestral concerts than these two of last week. Without the published announcements it would have been difficult to distinguish the public rehearsal from the concert. A few more private rehearsals might have ameliorated, but could hardly have averted the inevitable disaster. It was a spectacle that must have struck home to the heart of the New York Sun's marine expert, who sometimes writes music criticisms. An orchestral shipwreck! The crew labored heroically, but in vain. The helmsman steered straight onto the rocks. He, his men, Richard Strauss, Beethoven, and Tschaijkowsky all went down together, struggling in one hopeless, confused, entangled mass. It was an experience grand but awful, weird but tragic.

In the opening movement of the Beethoven Symphony—marked *poco sostenuto*—the *poco* was forgotten. The tempo became a comfortable *largo* and it crawled and limped painfully to the *vivace* episode. Here at least there might have been life and spirit and contrast, but the "*vivace*" existed in name only. There was no ring of joy, no tone of brightness in the entire movement. If Ambros and Schumann saw in the Seventh Symphony a description of a wedding, they would have changed their minds at the Philharmonic concert. A funeral seemed the most appropriate "program." Oulibischeff's pronouncement on the Seventh Sym-

phony assumed greater significance. The Russian called it "scenes from a masquerade." Masquerading it was, to be sure—a successful masquerading of Beethoven's aims and intentions. In the second subject there were accents on the up-beat which should have been on the down-beat, and there were accents which should have been not at all. There were irregularities of tempo and of pitch—particularly in the brass department. There were a slurring of chords and an unevenness of attack. There were exaggerated *fortes* and inaudible *pianos*. On two occasions there were wrong cues. In fact, there was everything but precision and authority. The allegretto was hastened almost beyond recognition. All the delicate tracery of the stringed instruments went by the board. The melody was chopped into angular proportions and jolted out with rhythm, but not with rhyme. The presto began at breakneck speed, but almost immediately trouble ensued. The beat was erratic and the accents were sadly messed. The 3-4 was lost and the violin passages became mere scrambles. Suddenly the tempo was changed and the players were more at sea than ever. "Schoolboy performance" they would have called it abroad.

The finale is difficult to review because it resolved itself into one long din, without light or shade, without pulse, without melody, and without characterization. Nobody seemed to look at the leader. The players concentrated themselves on their individual scores and the movement became a series of combined solos—paradoxical though this may sound.

That is a state of affairs which should not be permitted in a well organized and well regulated orchestral body. The leader must be the paramount, the commanding figure. He must direct the musicians. When the musicians direct him there is something wrong somewhere. The fault did not seem to lie with the Philharmonic players. They are all men of fair age, large experience and iron routine. Under a conductor like Thomas, or Gericke, or Scheel, or Nikisch, or Strauss, the Philharmonic players might become a very good orchestra. They are independent and they have a right to be. They know how to play Beethoven, for they have played Beethoven under men like Thomas, Seidl and Paur. That is a course of training which the present conductor has not had, and presumably his men do not forget this fact. Rightly enough, they feel that they need learn from no one, except from some great conductor who is in a position to teach them something new. The present leader does not read Beethoven like other directors. His version is a peculiar one, and no doubt it puzzled the players. This circumstance might account in a measure for the frequent differences in the Seventh Symphony between the musicians and the conductor. It would be better if he gave in to his men; they surely ought to know. That is the quickest way to arrive at some unanimity in the Philharmonic performances. No one can be blamed for refusing to be wrong when he knows he is right. The players have the authority of Paur, Seidl and Thomas, and this is very good authority. Wetzler, too, has given some Beethoven performances in New York that should have opened the eyes of the Philharmonic leader.

In Strauss' brilliant work there were "merry pranks," but they were by no means confined only to the score. No wonder the critics last week called the work "cacophonous." It sounded so. Till's theme resembled a difficult exercise for flute. The market scene was jumbled into an unrecognizable volume of sounds. There was no suggestion of the galloping horse (except in a weak attempt on the part of the rattles), nor could we hear the chattering women spoken of by Strauss himself. The religious episode became a lugubrious chorale. The love music sounded like Till's merriest prank of all. The gallows scene was entirely lacking in dramatic color, although Strauss has here made his

intentions exceptionally clear. Anybody with a grain of talent for conducting should be able to invest every note of the finale with meaning. The shrill clarinet cries, the portentous reiteration, in minor, of the rogue's theme, and the peaceful epilogue all tell a story that is hardly to be misunderstood. The story told by the Philharmonic interpretation of Strauss' intellectual musical joke was not to be misunderstood either. Strauss should exercise more caution about the production of his works. It is not well to allow their indiscriminate performance without his permission.

Tschaikowsky's variations and polonaise are an effective piece for a virtuoso conductor and a virtuoso orchestra. They sounded amateurish and dull at the Philharmonic concert. The color in Tschaikowsky's works does not lie on the surface. Proper dynamic balance must be found or many of the most characteristic touches will not be revealed.

A horn that blows too loudly, or an oboe that is not heard, can easily spoil a whole orchestral episode. Besides, one must allow for certain rhythmical modifications in Tschaikowsky's freer creations. A metronome will sometimes do for Bach, but seldom for Tschaikowsky.

It is sincerely to be hoped that the Philharmonic Society will make a quick and radical change in certain essential respects. A few more concerts like those of last week might rob the organization of its last friend.



The following letter was published in the New York Times of Monday morning, referring to the same subject:

*To the Editor of the New York Times:*

The paragraph in today's paper relating to the proposed permanent orchestra fund interested, no doubt, those of your readers who, like myself, think the metropolis of the country should have a first class permanent orchestra directed by a first class conductor. But, in my humble opinion, the efforts now making toward that end are sure to prove futile. Similar attempts in the past have failed, and the project now on foot taking the Philharmonic as a foundation cannot engage the support of the real musical element in this community.

When a builder tears down an old house does he erect the new edifice on the foundations of the old one? As at present constituted it is impossible to make a first class orchestra out of the Philharmonic, because to put it plainly there is too much dead wood in that body, and unfortunately the dead wood won't get out. As a writer in your columns once wittily put it: "The members of the Philharmonic die, but never resign." Why, therefore, waste good money in propping up an organization which should disappear and make way for something better?

Among the names of the gentlemen who are to have charge of the guaranty fund I notice that of Richard Arnold, at present first violin of the Philharmonic, whose efficiency for that important position has been assailed time and again by the ablest music critics of our city. Of course, though his playing has not been up to the standard for years past, Mr. Arnold would want to fill a similar position in the new orchestra. And there are other members of the Philharmonic who, though they should have been retired long ago, will cling to their positions as long as they live. New York should have at the head of its best orchestra a Nikisch, a Strauss, or a Weingartner. Will any critical music lover put Walter Damrosch, capable routinier though he may be, on a par with such conductors?

It is to be hoped that the reasons here advanced will prevent the consummation of a scheme which if successful would stand in the way of our ever getting a fine concert orchestra.

H. O. H.

NEW YORK, January 10, 1903.

In view of all this we ask, is it possible that a scheme of this kind should occupy the time and attention of serious minded people of the City of New York who really mean to do good for music? It seems to us to be impossible.

It is not a bad idea to quote from the Wilkes-Barre, Pennsylvania, Record the following statement:

"Mr. Walter Damrosch has succeeded Mr. Emil Paur as Director of the Philharmonic Society (of New York). Mr. Paur is one of the dozen or fifteen ablest orchestral leaders in the world to-day; Mr. Damrosch is not, and the difference is significant."

## The Critic's Opportunity.

### To Speak, Or Not to Speak.

#### TWELFTH PAPER.

**A**VIVID illustration of the futility of a discreet silence has been furnished recently by the critics in the form of "programmatical" variations upon the Berlioz "Pipe Dream" and Strauss "Tone Riddle" which the composer, apparently, for reasons that he is determined not to divulge, has called "Also Sprach Zarathustra." Berlioz being French, had, of course, nothing to conceal; Strauss, whether he has anything to conceal or not, has refused to prepare a program, yet his design and his intentions have been no less exploited than those of the French composer.

Strauss seems to be in much the same predicament as was Lord Byron after the publication of "Childe Harold." Byron declared again and again that the poem was not an autobiography; but the declaration remained without effect upon his contemporaries and has had no appreciable influence upon his posthumous critics. The worst enemies of the poet were aware that the orgies described in the first canto of Childe Harold had no parallel in the life of its author, but they did not on this account withdraw the charge. On the contrary, they used it to fortify their position, declaring that if not guilty he was willing to be; that he was pleased to have the world think him guilty, and delighted in painting himself blacker than he was. Their obstinacy clouded the fame of the poet, embittered his life, drove him to exile and followed him into and beyond the grave, for the critics who today furnish marginal notes for the poem continue to repeat the assertion when he is no longer here to deny it.

Strauss, so far as he has deigned to unbosom himself, denies the charge of having attempted abstruse metaphysical discussion in "Zarathustra," but it seems to make no impression upon those who have decided to hold the contrary view. The composer, like the poet, has no rights that anyone is compelled to respect. Above all, it would never do to allow either, but especially the composer, the last word with reference to his intentions. It has always been the custom to assume that he is not and cannot be cognizant of his intentions when seeking to embody them in the forms of his art. He must wait until the critics have reached a decision to ascertain what was really passing in his mind, and until they have spoken, anything in the shape of a suggestion from him is out of order if it does not savor of impertinence. It would never do to accept the statement of the composer as final, for this would put an end to discussion, and it is discussion that keeps the mills of criticism grinding. It is upon the uncertain, judiciously mingled with the obvious, that the art thrives, and what were criticism without "programmatical" notes.



The program is dear to the heart of the critic; he must have it even if he is compelled to furnish it himself. By his own confession he does not know what to think of a piece of music until he gets the written explanation (see New York Sun), and to him an analytical program does not mean an analysis of the music; but a newspaper "story" plentifully garnished with personalities, the racier he better, padded with dates and gossip and the circumstantial details of the composer's life, including the number of times he was in love and the

behavior of his various mistresses. The analysis of a score requires solid attainments, a musical education of no mean order. In some cases the critic does not possess this qualification; in other cases where he does possess it he is averse to risking the unaccustomed shock of cerebration which the analysis involves. He has recourse, therefore, to such information as may be floating in the air, and to inference when information fails. If the composer has been so thoughtless as to give the work a name instead of intrenching himself behind the safe and inscrutable "opus," this is a sufficient hint for the critics who fly hither and thither in search of items bearing on the subject indicated by the title; and, presently, when they have reared a monumental and apparently impregnable structure from the material collected from various sources they proceed gravely to show that there is no foundation for the structure, and then add naively that "it will do as well for a program as anything else." (See program notes by the Tribune critic.) They declare that the aim of the composer was wholly without the province of music and that having attempted the impossible he ended by accomplishing the absurd.

Strauss called his "Tone Riddle" "Zarathustra," and the critics fly to Nietzsche for a program. Had he called it "The Viking" they would have plucked up Norse history by the roots, and would have discovered in the heaving crescendos of his orchestral scheme an attempt to portray the mounting billows and the grinding ice floes of the Northern seas in a spring thaw. They would have described it all as minutely as Robert Schumann once described an overture by Mendelssohn that he had not heard; but they would have gone further than Schumann by declaring that the thing was impossible of accomplishment and that the composition was a failure. Having thus put the obstreperous genius back into the pound, where they insist that he belongs, they would have laboriously mended the fence, placed a new latch on the gate, and would have awaited the next outbreak firmly in front of the enclosure. It is certainly irritating that a composer who has been put in his proper place will not, as they say in Louisiana, "stay put."



One may readily appreciate this haunting anxiety of the critic for a footing that has at least the appearance of solidity. The blessed privilege of keeping silent when he has nothing to say is not his. He has sold his birthright for a mess of pottage and the rest of his life must be spent in cooking the pottage. He has delivered himself over to the expectation of the public on the one hand and to the insatiable rapacity of a daily issue on the other, and henceforth he must, like the spider, draw from within the material for the airy and insubstantial tabernacle in which he dwells. He must speak words, and the program is therefore a vital thing to him. In view of his necessities it is cheap at any price, and life is not only a burden to him, it is a harrowing uncertainty, until he has laid hold of the chart by which he is to direct his course.

Happily, the layman does not experience the same need. Either he has learned to interpret music by the spirit of divination or he is indifferent to its meaning, for he continues going to hear it,

though he gets no assistance from the various aids upon which the critic relies. He enjoys one advantage over the critic. If he does not know what the music means he is not obliged to try to explain it to others. Whether the occasion is a performance of opera, an orchestral "Tone Riddle" or "Pipe Dream," a piano or a song recital, he is restricted to the music alone for his impressions, unless he has memorized the text of the song or studied his program before going to the concert. At the opera it is impossible for him to distinguish the words of the singers; at the concert he has no time to study the voluminous notes, often irrelevant, with which the critics supply him, not to mention the fact that no two of them tell him the same thing; at a song recital the situation is even more discouraging.



Referring to a song recital given some weeks ago by Mme. Sembrich the New York Sun said:

Such singing as the famous Polish woman's is of the rarest kind. It cannot be heard too often, and yet it is too precious to be poured out extravagantly. Appreciation of such art is largely dependent on the infrequency with which it is met.

Just exactly how deep the public appreciation of it reaches is hard to estimate. It was possible on Wednesday afternoon to see many persons listening without looking at the book containing the words of the songs. Did all those persons understand the words? Did they all know Italian, German, French and even Russian, as well as English? Or did they disregard the text and treat Madame Sembrich's voice simply as an instrument discoursing tones? And if they did the latter, how much did they realize of the excellence of her art?

It is always a pity to see beautiful things going to waste, and such singing as that of Wednesday afternoon was wasted so far as it concerned those who did not know what it was about. A song, especially a great song, is a musical interpretation of a poem, and if you do not understand the poem you cannot know whether the music or the delivery of the music is good.

It is this ignorance of the subject matter of songs that leads to the indiscriminate applause of so much bad singing. People who are unable to pronounce judgment on tone production or enunciation often fill the air with plaudits after a performance which has torn a passion to tatters and left upon the stage the mangled corse of some gentle lyric creation of fancy. If those same persons knew the text they would also know that the style of delivery was not simply wrong, but actually wicked, and that instead of plaudits they ought to hurl anathemas at the singer.

The American who attends any song recital is compelled to treat the voice of the singer "simply as an instrument discoursing tones." Whether the songs are given in Polish, Russian, French, Italian, German or plain American the result is always the same—the words cannot be heard. So far from being able to gather the sentiment of the song from a singer, it is often impossible to tell what language is being used. So little is expected from singers now in the way of enunciation that for nearly all recitals the full text of the songs is printed in the programs, and the songs written in other languages are translated into English; but this does not remedy the defect of a mushy utterance. Last week two women went to a song recital at Mendelssohn Hall. They had been detained by an accident until the recital was half over, and on entering they each seized a program and hurried to their seats, where they strove without success during the remainder of the recital to "find the place." They went out without knowing what they had heard beyond the fact that it was the latter part of the program, and this in spite of the original text and the translation printed in full.



The people who have received their musical education at the New York opera have learned to be "contented wi' little and canny wi' mair." If they are ever inspired with an ambition to know what it is all about they get little satisfaction. At a recent concert, in which some of the favorites of the Grau Opera Company appeared, the experiment was made of folding the program and relying on the

singers for the text as well as for the melody of the songs. In the case of the male singer there was no great difficulty. He sang in German and most of his songs were familiar, so that the text could be supplied from memory with sufficient fullness for practical purposes. Nor was there any difficulty in naming the numbers for the piano. Anyone who has been able to get about in New York for the last ten years is not likely to go astray on a piano recital. The printing of the programs for these has now become a mere matter of form. The case was otherwise with the contralto, who in attempting to sing in three languages proved conclusively that there are at least that many in which she cannot sing. She sang nine songs about equally distributed as to their geography, and except where the air was sufficiently familiar to suggest the words it was not only impossible to hazard a guess as to the sentiment embodied, but it was impossible to tell what language she was using at any given moment. It was something of a surprise when it was all over and the program was consulted to find that one of the unfamiliar airs was the musical setting of some verses by an American poet, which, having found a place in school readers for two generations, are as familiar to American ears as the legend of that immortal lamb whose "fleece was white as snow."

When an air is familiar, as is the case with so many of the songs of Schubert and Schumann, the words may be supplied from memory; at least one has some general idea of the sentiment though the verses may not be recalled entire; and if a singer has a fairly good voice and puts a little feeling into it we are fain to be content. But a piece of music originally written for the voice may be more satisfactorily treated as an instrumental composition when one is familiar with the words, or even when one is not, than it is when sung in a bungling manner. The "Erl King," for instance, is far more moving in the hands of a good pianist than is the most beautiful ballad sung in such a manner that it is impossible to distinguish the words. A person hearing a song for the first time, if the singer is inarticulate, is in no position to judge even of the vocal work; for, as the critic of the Sun observes, if one does not know what thought the song embodies, he cannot tell how successful the singer has been in conveying the sentiment. Anyone who really loves music prefers an instrument and a clever performer to a singer thus handicapped.

What advantage has a song, whether it be ballad or aria, given in an inarticulate manner, over program music without a program? Is it not practically the same thing? In either case the composer has attempted to tell a story or embody a sentiment, and he does not consider the work complete without the words; or he would not employ them. What then is opera as we are accustomed to hearing it, what is a song recital but program music without a program, except in those cases where the printed words are furnished? Is there a better reason for asserting that a person who makes a practice of hearing music whenever it is possible cannot enjoy a Strauss symphony without a program than there is for saying that he cannot enjoy an opera under the same conditions? If we look at the matter closely and are willing to confess the truth we shall be compelled to admit that the American living in New York has very seldom heard anything but program music, of one kind or another, and if experience qualifies one to interpret it, he certainly deserves to head the list of interpreters. To persons of other nationalities, even to the critics, he would, no doubt, be able to give valuable aid in the guessing of "Tone Riddles."



The two languages most easily distinguished by a person who speaks neither are French and German, the strong nasal accent of the one and the equally strong gutturals of the other giving them a character that enables the most heedless

to recognize them. English having neither of these marked peculiarities is easily confused with the fluent elements of the Latin tongues; the more easily because of the broad accent the singers affect when the consonants are not distinctly articulated. In the singing by the contralto of the Grau Opera Company not a consonant was distinguishable, and the whole program was sung on three vowels—long o, long e, and a mongrel element that has no recognized place in either language, but most nearly resembled the sound of u in burn prolonged.

This colorless, indeterminate character of the elements of language appears to be pre-eminently American, though the foreigners who sing in this country are by no means without sin in this respect. It would be interesting to know to what extent the habit of listening to words they do not understand may be responsible for the deficiency of singers and speakers and for the indifference of the public to utterance so indistinct that any language attempted is for all practical purposes a dead language. The American, generally speaking, uses only about one-sixth of the breathing capacity of his lungs and less than one-sixth of his vocal capacity. The majority employ only so many of their facial muscles as will enable them to make known their wants. Of conversation, as it is understood by foreigners, especially French and Italians, they have no conception; in articulation as in all other things we are dominated by the kindred ideals of utility and thrift—the greatest return for the smallest possible outlay. Consequently many of our facial muscles are never brought into play until we attempt to speak a foreign language, and many Americans who speak only their own tongue get through life with nothing more than an occasional vertical movement of the submaxillary.

The foreigner uses all of the muscles with which nature has provided him, whether of the face or the throat. A woman who has been teaching French in New York for twenty years said recently that it is only necessary for an Englishman or an American to pronounce "tres bien" to proclaim his nationality beyond a peradventure. The Englishman or the American in trilling the r does it with the tip of his tongue curled against his upper front teeth, while the Frenchman lets his tongue lie flat in his mouth and rolls the r in his throat. The adult trying to learn French finds this one of the hardest tricks to catch, notwithstanding all that has been said about the French u.

In the modern languages most in use, with the exception of the French u and the German o, the vowel sounds are the same as those used in English, though different characters and combinations of characters are employed to represent them. They are not less than fifteen in number in English, and each as a distinct form of its own and is enunciated at a different point in the mouth, ranging from the i, which lies lowest in the throat, to u, which is molded with the lips. The majority of Americans change the form but slightly, and the focus not at all; pronouncing all the vowels they use at the same point, about midway between the tip of the tongue and its root, and use the lip muscles so little that the sounds of o and u are but slightly differentiated. Many Americans have never pronounced an English u in their lives. There are whole sections of the United States where the people do their "dooty," read "noospapers" and know the hero of Manila only as "Dooey."

A perfect vowel makes perfect music in any language, regardless of the consonants with which it may be combined, and we have fallen into the belief that English is not a singable language only because we never hear it properly pronounced. Nobody thinks it worth while to try to learn to sing English. When English songs appear on a program it is as a sort of concession to those who have no knowledge of other tongues, and while we seldom hear any language sung well English invariably

fares worse than any other. The colorless, indistinct utterance of the American is due less to the slovenly use of consonants, though he is often guilty in this respect, than to the limited number of vowel sounds he uses, and to his habitual blurring of these, which he utters in a cold, flat manner, cutting off the sound before it gets into the cavities of the nose and head, thus depriving the tone of all vibrancy, all brilliancy and all variety. The voice we hear oftenest in this country is to the voice of a cultured foreigner as the tone of a xylophone to that of a violin. The farmer has a hard, woody quality and a lingering twang that is intensely irritating, even to those who are accustomed to it, and must be excruciating to a stranger. The voices of the children in the park on a summer day are enough to make the hair of the native born stand on his head "like quills upon the fretful porcupine," and the experience one goes through on a crowded pier waiting for a boat is even more rasping. There indeed you encounter a very pandemonium of vicious utterance, due partly to sheer indolence, partly to false teaching, but largely to the very few opportunities that any American has for hearing his language spoken properly.

One of the worst possible places for learning to speak it is in the public schools. A teacher's voice is very seldom a thing of beauty, owing to the constant strain upon it and the fact that so few teachers know how to use their voices. Apart from the teacher's pronunciation, which is often faulty, her voice is the worst conceivable example for those who are learning to speak. Nearly all children are taught to speak as if distinctness meant loudness, and they are so in the habit of yelling in school that they yell everywhere, even when standing face to face on a sidewalk not two feet apart.

If, however, you wish to hear the last word in corrupt English, go into a fashionable church, listen to some lisping curate strip the old prophets of their majesty while reading the lesson, and note the amazing lingo in which the gospel is preached to the wealthy. Whether the minister is dealing with the rapt mysticism and the impassioned warnings of Isaiah, the burning imprecations of Jeremiah, or the lurid invective to which the prophet Ezekiel occasionally stoops, he utters it all in the same nonchalant sing-song, colored with a weird orthodoxy and remodeled upon rhythms and accents essentially foreign to the genius of the tongue. You can no more follow a familiar passage of Isaiah when read by a fashionable minister than you could recognize "The boy who stood on the burning deck" sung by a grand opera prima donna. It is impossible for you to believe that the passages of Scripture so delivered mean anything to the minister or to anyone else, or that they ever had any significance. You must go home and read a chapter or two in your own room to convince yourself that seership did once exist and that the English language is a vehicle not to be wholly despised.

You naturally ask yourself why a minister who does not use this tone in conversation should use it in the pulpit, where it is much more difficult to make himself understood than when talking with a friend face to face. But there is no answer to the question. If a vaudeville actor should come out on the stage and recite "Casey at the Bat" in the unconvincing drawl which a fashionable minister was recently heard to deliver a passage from Isaiah the actor would undoubtedly be hissed and he would find it hard to get another engagement. What is Casey to the actor, or the actor to Casey? Nothing. But the actor knows that in order to live, to keep his place, he must do his best for Casey, and he gives fervid and impassioned utterance to the legend of Mudville.

The minister's salary does not depend upon his popularizing the prophets, nor does he, apparently, wish to be understood. If the flaming coal of proph-

ecy touches his lips it leaves his spirit unkindled. He seems to be asking himself "What's the use?" Perhaps familiarity has bred contempt; perhaps he thinks the prayers formulated so many years ago are obsolete; perhaps he feels that nothing contained in his sermon is of vital importance to the world. Whatever the cause it cannot be denied that his lack of enthusiasm and his artificial, perfunctory utterance are doing much to assist the decline of English as a vehicle of thought. From the fashionable minister you may hear of the holy "chaich," the "woiks" of righteousness and many other forms of speech to which the redoubtable Chimmie Fadden has introduced us, softened somewhat, it is true, by a genteel drawl but otherwise quite intact. If we cannot look to the pulpit for an example of English pure and undefiled, where shall we find it? Oratory is no more; the actor has ceased to regard language as the chief means of expression and, with a few notable exceptions, has given the position of honor to his legs. Among those who still endeavor to keep the faith limitation is but too pronounced. The speech of the greatest English actor is at times a thing to unseat the reason, and of our own actors the deficiencies of the most prominent are chiefly vocal. Not one of them possesses the range, power and variety of intonation necessary for effective elocution, and the more intelligent of them take this into account in preparing a role.



We realize our own shortcomings the more forcibly when we see how much an actress like Duse is able to convey by sheer force of pantomime, intonation and facial expression even to those who do not speak her language. We can scarcely imagine an American actor in such a position with his immobile mask, his limited vocal range and his guarded gestures. Judging from results the schools of acting in New York teach a provincial utterance, and are not very successful in teaching that. By provincial utterance is meant a form of speech which does not embrace all the elements of the language, which makes little or no use of what Sidney Lanier has called the "tunes of speech," by means of which the spoken language may be almost infinitely varied. It is one of the paradoxes of American life that the worst English is to be heard in the centres which enjoy the greatest advantages and that those who speak the best English are not those who are most often heard in public. Most actors, it is true, even those of limited ability, manage to make themselves understood, though their harsh, strained, unsympathetic voices, destitute of resonance and flexibility, have in many instances added new terrors to the drama. The actor, however, is not wholly without excuse. His voice may be naturally deficient in range or quality or in both, and as his education is a matter of a few years only, he has neither the time nor the means for overcoming these deficiencies. If he goes to a school of acting or of elocution he is by no means sure of the best teachers; if into a stock company the demands on his voice may wear it out in a few years. The singer must have something more than the ordinary voice to begin with, and he spends seven or eight years in the cultivation of it before he attempts to appear in public. When his natural gifts have been brought to the highest point of cultivation he should be able to enunciate any sound or combination of sounds that a situation may call for. If he cannot do this his voice is a mere instrument and nothing more.

What we need is a standard of comparison for the spoken language that shall be at once uniform and authoritative; that shall do for the spoken language what our grammar and dictionary do for the written language, and we are not very likely to get it save through some such instrumentality as a National Conservatory. The usage of New York cannot serve us as a criterion, for in many respects it is more provincial than that of the provinces. We do not wish to employ grotesque variations of

speech simply because they originate in New York any more than we would adopt and advocate those that originate in the Tennessee mountains. If we can look neither to the pulpit nor the stage for example in this matter it remains for him to place the language where it belongs; to clear it of the reproach of being merely the language of commerce. But the singer can do nothing without a school, a standard of taste, and will do nothing without an insistent demand on the part of the public for the very best that a singer can give.

We certainly can expect no help from those whose business it is to write criticisms of music in this country. The most of these critics are, like the musicians, foreigners, and have the foreigners' contempt for the English language. Even those who make their living by writing in it will not give themselves the trouble of learning it. They do not know good English when they hear it and are not in a position to criticise others who, whatever their shortcomings, are quite as well equipped for their work as the critics themselves. As for the critics of American antecedents, they appear to think the matter of no importance. They have listened to the polyglot jargon of singers for so long that time has endeared its defects. Some of them do not appear to think much more of the English language than the foreigners. They do not read its literature, preferring Maeterlinck, Ibsen, d'Annunzio and de Maupassant to anything their native tongue has to offer, and they use many foreign words in expressing their views. They evidently regard English as the language of limitation, and their use of it is not likely to broaden its scope as a vehicle of expression, either spoken or written. A National Conservatory where language as well as music could be studied and properly taught would very speedily bring to light the potency, the richness and the music latent in our mother tongue.

A MODERN essayist says: "Memory makes a dull eye. He who tries to recall something is like a man on his knees searching the floor for a penny."

Mr. Arnold Dolmetsch, who is visiting this country with a menagerie of antique instruments, as Mr. Finck calls THE OLD AND THE NEW. at his first entertainment at Daly's Theatre on Thursday last which illustrate that the twentieth century still contains some of the reactionary forces which the nineteenth was endeavoring to throw off. No one denies the historical value of archaic musical instruments and the opportunities they afford to investigators in the study of the relation of music to the means of expression as they existed in the early stages of the art. For such purposes the visits of Mr. Dolmetsch with his exhibition afford a pleasant reminiscence while, at the same time, they bring to light to a certain extent—an extent which is only possible through the medium of contrast—the rudimentary condition of these musical instruments as compared to their later and greater development. It is necessary for a man to be a boy before he becomes a man, but that does not prove that as a man he is worse off than as a boy. It is no disgrace to have been a boy, but it is no disgrace to become a man when you have once been a boy; in fact, it seems perfectly natural, just as natural as it seems that instruments should grow out of a small tone into a more extended sphere of tonal circumference. The modern age is always prepared to give credit to everything in the past, certainly because it cannot help it, and there is no reason to deny this. The art of sculpture of the Greeks had its day, just as the day of Gothic architecture came to an end, and as the Renaissance had its final period, unless we are still in it, as some critics maintain. There may be an end finally to the development of musical instruments and to the whole theory of music as it ex-

ists today, but at the present moment we who are in it still feel that there is a possibility for greater expansion, hence we have had, after Beethoven, Schumann and Chopin, and after these, Liszt, Berlioz and Wagner, and after these, Tschaikowsky and Brahms, not to forget Richard Strauss; yet the end has not been heard.

Had the theories of Mr. Dolmetsch prevailed at the time he was born, he would today not be the surviving performer and public monopolist of old instruments that have become valuable merely as possible collections in museums and as curios for private collectors.

Mr. Dolmetsch stated among other things—and this is the issue before us—that no progress had been made in tone. He denies that any advancement has been made in any kind of musical instrument except in the direction of noise or loudness, and he casts this imputation upon the dynamic development of music. What we want in music, according to Mr. Dolmetsch, is pianissimo sound and tender tones, while volume—which he calls noise—is denied as a legitimate growth of the art, and he therefore taboos the whole modern musical system.

The chief instrument of modern musical culture is the piano, an outgrowth of the virginal, the clavichord and the harpsichord. Mrs. Dolmetsch played a Rameau gavotte on a virginal which was placed on a table. The instrument was not in perfect order, and she was then asked by Mr. Dolmetsch to play the same piece on a harpsichord. Unlike the virginal the harpsichord has legs and pedals and two banks of keys and represents a later period of the keyed instrument, and the contrast between these two—representing probably half a century in development—was such that the gavotte had ceased to be of interest when remembered as having been played on the older virginal. This is a practical refutation at once of his tone theories. As we said before, the piano is the highest development of the musical instrument at the present day. It is a direct outgrowth of these old instruments. Under its inspiring stimulus the greatest kind of music has been written for individual culture. The piano is not necessary for the great composer, and, in fact, it is an impediment to certain orchestral writers, but it is the universal means of spreading the knowledge not only of the character of the composition so far as its structure is concerned, but chiefly because of the ability of diffusion, for the number of people who can attend an orchestral concert is relatively so small that very few would be enabled to practice or continue the culture of music if it were not for the piano. In the history of musical art these two—composition and the piano—advanced on parallel lines, which seems also to have been quite natural. The piano of the Beethoven day, the Streicher of Vienna, was a fit and component part of the musical art, just as the Beethoven symphonies and the Schubert symphonies were. With the development of the symphonic form known as the symphonic poem—which might as well be called a symphonic form at the present time, for it will drift into it later—under Liszt, the piano developed in the breadth of its scale, in its dimensions, in its tensile strength, and therefore it produced a greater volume of tone, carrying farther, penetrating more acutely and giving a broader form to the piano composition. While the compositions of the old masters that were adapted for the clavichord and harpsichord can be played on the modern piano, the compositions for the modern piano cannot be played on the old instruments. While we can hear a Haydn symphony played by

a modern orchestra, a Tschaikowsky or Richard Strauss symphony could not be played by an orchestra organized on the plans of the Mozart and Beethoven days. Such is exactly the status of the development, and it seems to be like making an attempt through rudimentary appeal to discuss the question. It merely represents musical progress; it merely means a question of development, just as we develop mines for the purpose of securing the precious metals and developing the wealth and the art of the world. In fact, the sum and substance of Mr. Dolmetsch's proposition is equivalent to a denial of all progress, something which may suit him and which, of course, is accorded to him as a matter of courtesy, but which does not necessarily follow as a matter of logic or even of common sense.

It was impossible to prevent a John Sebastian Bach because a Palestrina happened to exist before him, and it was impossible to prevent a Beethoven because there was a John Sebastian Bach in advance of him. It was just as impossible to prevent a Steinway piano after a harpsichord had been made, and here we reach a strange psychological moment. Those persons who listened to Mr. Dolmetsch's instruments could not possibly have heard them uninfluenced by the education they had received for a quarter of a century, let us say, in listening to a Steinway grand or other grand pianos. We are quite sure that there was no one present who could have heard these performances without simultaneously hearing, through the memory and through the education of the musical mind, the magnificent sway and volume and penetration and noble tone of the Steinway piano which, as the British Encyclopedia says, had caused a revolution in German and Austrian piano making. The grandeur of this modern product must have become more imposing as the moments passed during which the old instruments were heard. They would have had no value to the listeners unless those listeners had been educated by the Steinway tone. Now, then, how do they sound to Mr. Dolmetsch? Can he hear the Steinway tone when he listens? If, to him, those instruments represent the limit of musical progress so far as tone is concerned, how does he hear a Steinway piano? What is his mental attitude? Of what kind of fibres, cellular tissue and gray matter is his brain constituted if, to him, these instruments are the epitome of tone, and how can he be considered a judge of tone when he eschews tonal development as it is represented to the universal masses of musical people when they hear a Steinway grand or other modern grand piano?

Very naturally it takes all kinds of people to make this world, but the hundred thousand Steinway pianos that have been made prove that the great-majority believes in the Steinway tone, and when we say Steinway tone we mean the tone which is the standard in piano construction, for everyone is justified in endeavoring to follow this tone. How could a Steinway or other modern grand piano be in existence today if the propositions and rules or Dolmetschian laws prevailed in the universe? How could the progressive life be possible if, instead of a surgeon's knife and anæsthetics, we should still attempt to cure evils through cupping and leeching, or substituting for the electric car the horse car or the omnibus?

When Mozart first tried the Stein piano at Augsburg, while on a concert tour, he addressed a letter to his mother stating that he had found the instrument that for the rest of his life should take the

place of the harpsichord. That Stein piano is now to be seen in the Mozart Museum at Salzburg. Out of that Stein piano grew the Streicher piano used by Beethoven. Stein's daughter, Nannette, married Streicher, who was a pianist from Stuttgart and who was a personal friend of the poet Schiller. They dissolved partnership, that is to say, Mrs. Stein's brother left the business in 1802, and Streicher, on the lines of Stein, improved the Vienna piano, Vienna then being the centre of the industry, if we may so call it. That piano continued to remain in Germany and throughout Austria the leading piano until the Steinway revolution was introduced in Central Europe, which has since invaded all civilized parts of the world. Does Mr. Dolmetsch mean to say that Mozart would have given up the harpsichord and taken the Stein piano, that Beethoven would have given up the Stein piano to accept the improved Streicher, and that Liszt would have given up the Streicher to adopt the improved Steinway system if there had been no merit in the effort to exhaust tone by means of musical instruments out of the atmosphere or air? These air waves receive their impulse through the blow of the hammer. The air becomes agitated and the tone wave is created and it strikes our aural nerve and is conveyed to our intelligence. Should we have stopped at the harpsichord if Mozart refused to do it? Should we have stopped with the Streicher when Liszt said no, and when Rubinstein took up the Steinway system? Why didn't he go back with his brother Liszt to the Streicher and the Stein and the harpsichord?

There are a great many people in this world possessed of one idea and they make a success of that one idea for themselves, but they sometimes retard the progress of the world considerably. There is no doubt that after Mr. Dolmetsch's visit here there will be a great many cranks visiting pawnshops and antiquarian establishments for old 54 octave pianos that look as near like clavichords as possible, and there will be an exhuming process which will keep the old stores and shops busy for a while, but there will be no serious interference in the development of the piano because of Mr. Dolmetsch's ideas of tone. "Heldenleben" probably is the biggest bugaboo that ever struck Mr. Dolmetsch next to a concert grand piano, but the world wants these things, notwithstanding. As we said before in the words of the essayist,—"Memory makes a dull eye. He who tries to recall something is like a man on his knees searching the floor for a penny."

It is very much like looking for the old penny while the sovereigns are lying around to enjoy. After they have the old penny, what then? Put it in a glass case in the British Museum, or in the Metropolitan Museum of Art, where once in a while a young child or an old student or lover of antique things will enjoy it, each in his own particular way? But to contend that it is equal to, or that the old penny is better than the sovereign of today, only proves that we have in man a splendid example of the law of avatism, although despite it the Steinway tone will prevail and represent the potency of musical progress.

THE Detroit Daily News says: "Siegfried Wagner has completed his third opera. The libretto is satisfactory." To whom?

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THIS is the time when the musical editor welcomes warmly necrological lists, and "retrospects" of the year 1902. It was an important year in the history of music. The period from 1802 to 1902 marked the passing of one whole century. Let us recapitulate a few of the remarkable musical events that took place during these one hundred years.

1802—Adelina Patti was born, and early in this same year exhibits marked vocal talent.  
 1803—The New York Philharmonic Orchestra is founded.  
 1804—The first program annotator appears.  
 1805—The second program annotator appears.  
 1806—They disagree. Both are burned at the stake.  
 1807—Adelina Patti makes her débüt. Sings "Traviata," and adds as encores, "Home, Sweet Home" and "Comin' Through the Rye."  
 1808—The New York Philharmonic Orchestra celebrates the fifth year of its existence.  
 1809—Pol Plançon sings "The Two Grenadiers" for the six hundredth time at the Metropolitan Opera House.  
 1809—Boito begins his opera "Nero."  
 1810—Lilli Lehmann is born.  
 1811—Patti makes her first farewell appearance.  
 1812—The New York Philharmonic Orchestra holds a rehearsal.  
 1813—First performance of Rossini's "Tancredi," at Venice, and of the song, "The Palms," at New York.  
 1814—THE MUSICAL COURIER is founded.  
 1815—Twenty-seven other musical papers are founded.  
 1816—The twenty-seven perish of inanition.  
 1817—The Vienna Conservatory is founded, and 4,316 American students go abroad.  
 1818—Leschetizky settles in Vienna.  
 1819—The 4,316 American students go to Vienna.  
 1820—Patti makes positively her last farewell appearance.  
 1821—The New York Philharmonic Orchestra rehearses again.  
 1822—No new musical paper is started.  
 1823—A new musical paper is started.  
 1824—It gets an advertisement.  
 1825—It fails.  
 1826—The favorite pupil of Liszt appears in London and is stoned.  
 1827—Patti is prevailed upon to make one grand final farewell tour.  
 1828—THE MUSICAL COURIER points out that Grau pays his "stars" too much and that the New York Philharmonic Orchestra needs more rehearsals.  
 1829—Barnum offers to employ the oldest Philharmonic player as the "prehistoric man."  
 1830—A "Strad" violin is discovered in a New York pawnbroker shop.  
 1831—Patti is robbed of her jewels.  
 1832—The New York Philharmonic Orchestra holds its third rehearsal.  
 1833—"Ragtime" becomes popular.  
 1834—It becomes obnoxious.

1835—"Ragtime" accepted as inevitable.  
 1836—Calvé sings "Carmen."  
 1837—The New York Philharmonic Orchestra adds a second violin player to its forces.  
 1838—The player dies, aged 84 years.  
 1839—Patti celebrates her twenty-seventh birthday.  
 1840—Grau promises to produce a new opera.  
 1841—Grau is reminded of his promise.  
 1842—He remembers it.  
 1843—But does not keep it.  
 1844—THE MUSICAL COURIER celebrates its thirtieth birthday.  
 1845—Wagner's "Tannhäuser" produced in Dresden. The critics make monumental asses of themselves.  
 1846—Berlioz writes Richard Strauss' "Also Sprach Zarathustra."  
 1847—Melba sings Gounod's "Romeo and Juliet."  
 1848—An ordinance introduced in the Albany Legislature prohibiting the public or private performance of Chopin's "Minute" waltz and his E flat Nocturne.  
 1849—The ordinance repealed as useless.  
 1850—Wagner's "Lohengrin" produced at Weimar. Jean de Reszké sings the title role.  
 1851—Jean de Reszké celebrates his forty-third birthday.  
 1852—The first piano sold on the instalment plan. Jonas Cowperthwait was the purchaser.  
 1853—Verdi's "Traviata" first produced. Sembrich sings Violetta, and interpolates Chopin's "Polish Song" in the death scene.  
 1854—Patti celebrates her thirty-first birthday.  
 1855—The New York Philharmonic Orchestra holds its fourth rehearsal.  
 1856—Jonas Cowperthwait pays the first instalment on his piano, purchased in 1852.  
 1857—The six thousandth performance of Handel's "Messiah" in London.  
 1858—Another musical paper started. It is called "The Harmonic."  
 1859—Europe discovers musical America.  
 1860—A copy of the "Harmonic" is sold.  
 1861—No more copies are sold and "The Harmonic" fails.  
 1862—Patti celebrates her thirty-sixth birthday.  
 1863—The five thousandth volume published on "Wagner and His Operas."  
 1864—THE MUSICAL COURIER is fifty years old.  
 1865—The New York Philharmonic orchestra is reorganized.  
 1866—Jean de Reszké refuses to return to America.  
 1867—He returns.  
 1868—Brahms begins to be misunderstood.  
 1869—Wagner's "Rheingold" is performed. Nobody seems to care.  
 1870—An American composer is born.  
 1871—Verdi's opera "Aida" is produced, with only one Amneris.  
 1872—Patti marries.  
 1873—Brahms finds a melody.  
 1874—He includes it in his first symphony and all trace of it is lost.

1875—Bizet's "Carmen" is produced without Calvé. She applies for an injunction.  
 1876—Jean de Reszké celebrates the acquisition of his tenth million American dollar.  
 1877—De Reszké sends the dollar to America to be devoted to furthering the cause of American music.  
 1878—Mascagni's "Intermezzo" revived.  
 1879—The Metropolitan Opera House is presented to Jean de Reszké.  
 1880—Patti retires from the stage.  
 1881—Patti makes her first English farewell tour.  
 1882—Calvé and Eames have another quarrel.  
 1883—The New York Philharmonic Orchestra is eighty years old.  
 1884—Paderewski hears of America.  
 1885—Leschetizky accepts his 500,000th American pupil.  
 1886—Grau promises to produce another new opera.  
 1887—Instead he presents "Faust," and Plançon wears a new feather in his cap.  
 1888—Tschaikowsky is discovered to be a man of some slight talent.  
 1889—Joseffy does not give a piano recital.  
 1890—Boito has finished the title of his opera "Nero."  
 1891—Concert programs reveal the sad death of Schumann and Mendelssohn.  
 1892—Mascagni scores his forty-third failure with a four act opera.  
 1893—Paderewski makes inroads on America's gold surplus.  
 1894—England finds new beauties in Handel's "Messiah."  
 1895—Richard Strauss composes Berlioz's "Fantastic Symphony."  
 1896—Fritzi Scheff is born.  
 1897—The American musical public is old enough to know better.  
 1898—Fritzi Scheff appears in opera.  
 1899—"Ragtime" prevails with renewed fury.  
 1900—Patti celebrates her forty-second birthday.  
 1901—A Mendelssohn symphony is played.  
 1902—Seidl's fame as a conductor spreads.

Extracts from Arnold Dolmetsch's lecture on "Old Music" at the Manhattan Theatre, Thursday, January 8:

I found	I discovered
I saw	I will
I bought	I played
I went	I think
I had	I suggest
I know	I imagine
I spoke	I arranged
I was	I read
I can	I came
I have	I am imbued
I shall	I wrote
I did	I feel
I am	I should
I knew	I belong
I say	I am considered
I could	I said

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SHERMAN, CLAY & CO.'S,  
SAN FRANCISCO, January 4, 1903.

**C**HE first of the second series of Zech Symphony Concerts was a greater success than any of those preceding it. The theatre was well filled with an interested and representative audience, and a fact worth noting was the presence of many musicians of reputation from other cities.

The program opened Tuesday afternoon with the Beethoven Symphony No. 5, played in its entirety. After an intermission the Prelude to "Lohengrin" was given, and was magnificently treated. The audience was carried away with enthusiasm, and the number was repeated in full. After this other Wagner numbers, Wotan's "Farewell," the "Sleep Motif" and "Magic Flute" music from the "Ring," were beautifully done, and brought out all the poetry and grace of the wonderfully descriptive music. The overture to "Tannhäuser" was another fine number. Mr. Zech is succeeding in a most laudable enterprise, that of establishing a permanent symphony in our town, and those who are unaffected by "envy, hatred and all uncharitableness" are glad to see it. Mr. Zech is not easily downed, and brings to his effort not alone knowledge of his work and real talent but the wherewithal to hold his own financially, and the stamina to maintain his position in spite of petty jealousy.

The program for the second concert of the second series, which is dated for January 15, will present:

Overture, Coriolanus.....Beethoven  
G minor Symphony.....Mozart  
Siegfried Idyll.....Wagner  
Russian Suite for Strings.....Wuorster  
Overture, Miniature.....Moszkowski

Wm. Zech, concertmeister of the Zech Symphony Orchestra, has been seriously ill of bronchitis, but is happily at this writing on the road to recovery, though not as yet permitted to see anyone.

**S**aturday night was for the Native Daughters at the Italian Band concert at the Mechanics Pavilion, and the band, under Rivela's magnetic baton, never played better. There was a large audience present, and every number was warmly encored, which was twice acknowledged and responded to. The program was especially good, "Scènes Pittoresques" (Massenet), Intermezzo, "Manon Lescaut" (Puccini); selections from Mascagni's "Cavalleria Rusticana" and the celebrated Chopin "Funeral March" being the finest numbers. The

latter number especially was given a most beautiful interpretation. It is so often murdered, it is with dread often times one sees it on a program, but Signor Rivela left nothing to be desired in his understanding of this favorite composition. Signor Demetris gave as a trumpet solo "Due Foscari" (Verdi), and being encored responded with the well known "Tis Not True." The solos in the "Cavalleria" were taken by Signori Palma and Marino. The engagement closes Monday night, when the band goes to Sacramento for two concerts.

Miss Belle Chamberlain, the piano artist, has returned from her Eastern trip, and talks of professional work to be done here in the near future. While East, principally in Chicago, Miss Chamberlain did quite a bit of concert work with much success, having won favor with the critics for her superior work. Both Zeisler and Carreño have been her teachers, supplementing a splendid foundation for future successful work given her by study with Fred Zech before she went abroad to study. She speaks enthusiastically and gratefully of the fine tutelage she received at the hands of the pianist-composer.

MacDowell has played to a crowded house in Sacramento, and great is the enthusiasm among those who heard him. The Congregational Church, where the concert was given, was packed to its utmost limit of capacity. Most of the program was made up of his own compositions, and after the concert, to those who remained to meet him, MacDowell played other favorite numbers of his own writing.

Apropos of the MacDowell concert, it is not generally understood, but is a fact worthy of publication, that the Saturday Club, of Sacramento, is an institution composed of women musicians alone, and that in giving these "Artists' Days" the benefit to those bidden is without money and without price. The artist's fee is paid by the club, and club members receive the benefit. There is no organization of its kind in San Francisco, and the work being done by this club of women is without parallel, as far as I know, on the Coast. De Lussan, who also comes to 'Frisco, is the next artist to be heard before the club, which has brought many of our best artists to Sacramento on the above basis. Of course to produce such results means hard work for somebody, but the women

composing this body are all very much in earnest, and the results are in accordance with the earnestness and energy put forth to attain them.

Carl Sawvill, the vocal teacher, who has been very ill with inflammatory rheumatism, is almost well enough to resume his classes.

Miss Lily Lawlor, a young amateur vocalist, at the urgent request of her friends, recently gave a successful concert before a large and fashionable audience.

MRS. A. WEDMORE JONES.

**Bruce G. Kingsley's Organ Recital.**

**B**RUCE G. KINGSLEY'S organ recital occurs at the Second Church of Christ, Scientist, Sixty-eighth street and Central Park West, Thursday, January 22, at 8:30 p. m. The program follows:

Hommage à Handel.....Moscheles  
Fugue (St. Ann).....Bach  
Allegro Moderato ("Unfinished" Symphony).....Schubert  
Gipsy Suite.....

Valse Melancolique.....E. German  
Allegro di Bravura.....E. German  
Menuetto.....E. German

Grand Chœur (by request).....A. Hollins  
Siegfried's Journey Down the Rhine (Die Gotterdämmerung).....Wagner  
Trauermarsch.....Wagner  
Overture, Der Freischütz.....Weber

This will be the third recital of the season given by the eminent young English organist, and the reputation established by him through the preceding recitals is sure to cause the church to be filled.

**At the Moore Studio.**

**M**ISS DORA JONES will give a lecture on "Lyric Diction" at Miss Laura Moore's studio, 637 Madison avenue, Wednesday, January 21, at half-past 11 o'clock. Miss Jones, whose work as an authorized teacher of the Versin (French) method of diction is very well known in New York, will also give an exposition of an original phonetic method of English diction.

Many of the leading grand opera artists are working with Miss Moore, whose knowledge of vocal organs and their treatment is of such value that, had it not been for her, certain of the opera artists could not have sung when announced.

**A Beethoven Cycle.**

**T**HE Philadelphia Orchestra has another new idea. It will close its season this year by giving a Beethoven cycle of five concerts, four devoted to the first eight symphonies and the fifth concert to the Ninth Symphony, with chorus. This cycle is a part of the educational work which has been a feature of the present season. The dates for the concerts are March 20, 21, 24, 25 and 26.

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H. E. Krehbiel, in New York "Tribune"—"Mr. Hamlin has been so eloquent a champion of artistic dignity, nobility and sincerity that he deserves to be singled out for a special word of praise. He was, as always, an artist in all he did."

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CITY OF NEW YORK

Aug 25 1908

Editor Musical Courier.

Dear Sir:

The full page advertisement of the Spring tour of Duss and the Metropolitan Opera House Orchestra with Nordica and Dr. Reyer as soloists which appeared in your last week's issue has been so fruitful of results that I have already closed over engagements - sold and guaranteed. The advertisement has brought me hundreds of letters and telegrams and if I could make the tour twice as long I am sure I could sell every day of it. As it is I can only keep my engagement out during the month of May - as Mr. Duss and his orchestra will begin his New York engagement at the Madison Square Garden on May 30<sup>th</sup>.

Yours very truly  
 R. E. Johnston

## MADAME ROGER-MICLOS.

HERE are very few of us who are not more or less interested in the personality of those whose talent we admire, poet, painter, sculptor, musician; be the artist what he may, there is always a desire to get nearer those whom we have admired from afar. Although I have long known and been charmed by the great and individual gifts of Madame Roger-Miclos as a pianist, it is only recently that I had an opportunity of meeting her and having a very pleasant talk with her on music in general, piano playing in particular. This artist is engaged for a series of concerts in the United States, and is looking forward with the greatest delight at the opportunity of presenting herself before an American public. There are very few performers whose personality and artistic gifts are so closely allied as in the case of Madame Roger-Miclos. She is very dark, the features being as clearly cut as in a cameo, but with a distinctly tragic note in the expression of the face. Singularly enough I notice, or believe I do, which I suppose is the same thing, this vein of sadness in her playing. Madame Roger-Miclos has a distinction and charm of manner which is felt equally on her appearance in public as when she receives you in her own salon. To what this fascination is due it would be very hard to define, as there never seems any effort to please or produce a favorable impression. It is somewhat like her mode of dressing, which is somewhat peculiar and leaves an impression of a graceful woman, exquisitely gowned in soft, clinging robes of a distinctly Grecian effect. One feels the impression, without being able to define it, and there is always the feeling when with her of being in the presence of a remarkably refined and well bred woman.

In this pianistic age it is really difficult, unless one indulges in vague generalities, to define exactly the salient points of any particular artist, and in what he or she differs from other performers of the same rank. In the case of Madame Roger-Miclos the cause is not so difficult to discover, as it is reflected in her personality, and may be summed up in one word—charm. She has sufficient force to make any desired climax, but the climax never degenerates into noise, nor loses for an instant its beautiful quality of tone; her technic, adequate for the works of the most modern school of difficulty, is never apparent, for it is always used as a vehicle of interpretation. With these are combined an elegance, a delicacy, a refined taste, an artistic sentiment entirely her own. Asked who were her favorite composers, Madame Roger-Miclos replied: "Ah! that depends upon the day." "How on the day," I asked, "there are but seven in the week, and surely you do not mean that you have a composer for each day?" "No," was the reply, "but my favorite composer depends upon the mood I am in. Sometimes, for instance, when I feel a little melancholy, it seems to me as if I play Mozart best. Not that this composer's works for the piano are sad, but their old fashioned character appeals to me at those times, and I feel as if I could then interpret him better. As writers for the piano, not as composers mind, my favorites perhaps are in this order: Schumann, Chopin, Beethoven. Perhaps you may be surprised at my naming them thus, but since you asked me I tell you my choice."

Madame Roger-Miclos has literally the whole literature of the piano at her finger ends. She has given entire evenings to recitals of the piano music of nearly every country which boasts of a defined repertory for the instrument! One great and noticeable feature of Madame Roger-Miclos' performance is that she never seems to seek for an effect. I mean, for instance, in the way that

a singer will sometimes prolong a note, because the sonority is pleasing or astonishing, no matter whether the musical phrase demands it or not. Her first care seems to be to make the composer's idea as clear to the public as it is to her. To a real artistic temperament she unites a perfect sincerity, whereby she seems to vibrate not an instrument but the soul of the composers whose works she is interpreting. Although a Parisienne of the Parisiennes, Madame Roger-Miclos was born in the South of France, Toulouse. Is it the warm sun and the clear atmosphere that cause so many musicians and orators to come from the Midi? She is a pupil of the Paris Conservatoire, where she gained the first prize for piano playing at the age of fifteen. The decision of the jury was unanimous. I hope that in her forthcoming tour in the States she will have an opportunity to play Saint-Saëns' curious fantaisie for piano and orchestra, "Africa," in which the composer utilizes certain Arab melodies heard by him while passing a winter in Algeria. The composer was so completely satisfied by Madame Roger-Miclos' interpretation of this work that he wrote her a most eulogistic letter, saying that she realized completely his conception. If the ideal of the composer is attained, surely the critics ought to be satisfied. K.

## Madame Blauvelt's Tour.

MADAME BLAUVELT, who closed her English engagements a little earlier than she had intended because of a slight bronchial trouble, has been resting at her home in New York since her return, and, having fully recovered, began her last American concert tour last Monday, when she appeared for Mr. Bagby at his Waldorf-Astoria morning recital. She goes South for a short trip, and will sing with the different orchestras and clubs and in recitals until about April 15, when she returns to London for the season of grand opera at Covent Garden. She will not be heard in America again for several years.

## Titus Song Recital Today.

AT her song recital in Mendelssohn Hall this (Wednesday) afternoon Miss Winifred Titus will sing songs by Lotti, Giordani, Compra, Schumann, Schubert, Bizet, Chadwick and Nevin, and arias by Mozart, Donizetti and Handel. Mme. van den Hende, cellist, and Victor Harris, the pianist, will assist the soprano.

## Hofmann in Russia.

JOSEF HOFMANN is touring in Russia, and St. Petersburg advises received here state that the young pianist was enthusiastically received in the capital. In Russia Moriz Rosenthal, Emil Sauer and Josef Hofmann are the most popular pianists. Their concerts there are always sold out.

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## CABLEGRAMS.

LONDON, JANUARY 10, 1903.

*Musical Courier, New York:*

MISS MONTEFIORE, the American soprano, sang in Queen's Hall last night before a large and enthusiastic audience which completely filled the hall. She had five recalls. C.

[Miss Montefiore is well known in this country as a dramatic soprano, and her successes in concerts in London demonstrate that it is possible for the American singer to make artistic successes in Europe.]

BERLIN, JANUARY 13, 1903.

*Musical Courier, New York:*

AT the second concert of Jean Gérard this evening he repeated the tremendous success made in his first concert. Altogether his reappearance in Berlin has proved a sensation. O. F.

## Adolf Dahm-Petersen's Engagements.

DOLF DAHM-PETERSEN sang three times last week at the meetings in the Marble Collegiate Church, Twenty-ninth street and Fifth avenue. He was also the baritone soloist at the New York Schoolmasters' Club meeting, the Columbia College Glee Club Quartet assisting.

Mr. Petersen desires mention of the fact that W. E. Chamberlain was for three years his pupil, and that his singing at the Glens Falls New York State Music Teachers' Association meeting of 1901 called from Dr. Duft the remark that his was the best trained voice in a man of his age that he had heard in a long time.

## Hamburg's Mendelssohn Hall Recital.

HERE is the program of Mark Hamburg's recital at Mendelssohn Hall, Tuesday, January 13, at 3 p. m.:

Theme and Variations.....	Haydn
Sonata in C major, No. 3.....	Beethoven
Sonata, B flat minor, op. 35.....	Chopin
Nocturne, E major.....	Chopin
Two Etudes.....	Chopin
Scherzo, C sharp minor.....	Chopin
Melodie.....	Gluck-Sgambati
Staccato Etude.....	L. Sinigaglia
Volkslied.....	M. Hamburg
Barcarolle.....	Rubinstein

## Frederick Maxson, Organist.

THE organist and choirmaster of the First Baptist Church, Frederick Maxson, is giving much satisfaction in his new position. At the Christmas musical service in the evening, West's "Story of Bethlehem" was sung, also selections from "The Messiah," with an augmented choir.

## RUBINSTEIN CLUB CONCERT.

The Splendid Concert Given by the Organization Last Week.

OME of the men's musical clubs of the country will have to sing, if not rehearse, for their laurels in the future. For a long time a few courageous ones have declared that the Rubinstein, a club of women, sings better than any other women's club, and now it is hinted that with three or four exceptions there is not a men's club in Greater New York that would win in a contest against the finely trained singers composing Mr. Chapman's society. Comparisons are not always odious, but when applied to living singers and musicians they are apt to breed discord and enmity, so it is safer to leave the duty of rating artists to the professional judges whose feelings are inured to harsh opinions of the unsuccessful.

The active membership of the Rubinstein Club of New York is made up of 100 women. More than one-half are professional singers, and the other half includes many students who expect to become professionals. The number of good voices in the club is remarkable. A test of the musicianship of some of the members was shown at the first rehearsal for the first concert of the season. Compelled to make some changes in the original program planned some time ahead, Mr. Chapman called upon members of the club to sing difficult arias, and there and then the young artists proved equal to the task.

At the first concert of the season, given at the Waldorf-Astoria, Thursday evening of last week, the club was assisted by Glenn Hall, tenor; Gwilym Miles, baritone, and Carl Nielsen-Raben, violinist. The members of the club who appeared as soloists were Miss Sabery d'Orsell, coloratura soprano; Miss Marie McFarland, dramatic soprano; Miss Kathleen Howard, contralto.

Here is the program for the evening:

May Dance in Thuringia.....	J. C. Macy
The Rubinstein Club.	
Ring Out, Wild Bells.....	Gounod
On the Way to Kew.....	Foote
You'd Better Ask Me (Irish song).....	Lohr
Two Grenadiers.....	Schumann
Gwilym Miles.	
Thistle Down.....	G. W. Chadwick
Beam from Yonder Star.....	Frederic Field Bullard
The club.	
Aria, Ah fors e lui, Traviata.....	Verdi
Miss Sabery d'Orsell.	
Stars of the Summer Night.....	Harriet Burdett Mills
Incidental solo by Miss Polhamus.	
A Bedtime Song.....	Ethelbert Nevin
(Arranged by H. Clough-Leiter.)	
The club.	
Concerto Militaire, No. 1, in D major.....	de Beriot
Carl Nielsen-Raben.	
The Chambered Nautilus.....	G. W. Marston
Alto solo by Miss Kathleen Howard.	
The club.	
Love Has Eyes.....	Sir Henry R. Bishop
(Arranged by George C. Gow.)	
The club.	
Bon Jour, Suzon.....	Pessard
Irish Love Song.....	Lang
To My First Love (Irish song).....	Lohr
Liebeslied.....	Dvorak
Glenn Hall.	
Air, Esclarmonde.....	Massenet
Serenade.....	Gantz
Berceuse.....	Albertus
Carl Nielsen-Raben.	
Duet, Passage Birds' Farewell.....	Hildach
Messrs. Hall and Miles.	
All in a Garden Fair.....	Michael Watson
(Arranged by F. J. Smith.)	
The club.	

The singing of the club revealed not alone training but qualities that denote individual excellence among the singers. The high soprano voices, the mezzo and the deep contraltos blended beautifully. The pianissimos were lovely, and in contrast the fortissimos were splendid. It is a pleasure to record that the Rubinstein never descends to the lackadaisical renderings which frequently mar the

singing of women's clubs, and there are even men's clubs guilty of this offense. Mr. Chapman, therefore, has every reason to be proud of the advancement made by his club. Everything indicates that the members of the Rubinstein respond heart and soul to his magnetic leadership. The soloists of the evening deserved all the praise and applause bestowed upon them.

Gwilym Miles is so well known to the readers of THE MUSICAL COURIER that nothing new can be said of his art. He is ever a manly singer. His magnificent baritone retains its vibrant as well as sympathetic quality, thanks to the excellent method by which he sings. Glenn Hall, the Chicago tenor, received a royal welcome, in which the club joined with the audience. He sang his solos in the best taste, showing in all the equipment of a true artist. Mr. Hall is a born interpreter, and when this talent is linked with vocal skill, as in his case, singing becomes something higher than mere vocal utterance of written lines. Magnetic and refined, too, is the artist from the West. Mr. Hall was not permitted to retire until he added an extra song. The violin solos by Mr. Raben were favorably received.

One of the surprises of the evening was the singing of Miss Sabery d'Orsell, a slip of a girl in appearance, yet an artist when it came to the delivery of the brilliant Verdi aria. Miss d'Orsell is a pupil of Mme. Helene Maiglille, of New York, and in two years' time she has gladdened the heart of her teacher by her progress in opera and concert. For a high soprano, Miss d'Orsell's middle register is unusually rich. The high notes are clear and birdlike, and her execution is remarkable for a girl of her years, for she sings without a trace of effort or exaggeration. The audience recalled the youthful artist several times, and as an extra number she sang with charming simplicity, "My Own Sweetheart," by Gottschalk.

Miss McFarland, a new comer here, made a profound impression by her really fine singing. She is an artist with brains, as well as a superb voice, and she ought to succeed. Her aria from Massenet's fairy opera, "Esclarmonde," was suited to the occasion, and she sang it with warmth and abandon. After the Serenade by Gantz the audience called the singer out a number of times, and then, to add to the delights of the occasion, Mr. Chapman sat down at the piano and accompanied Miss McFarland as she sang "Thine Eyes," one of his clever songs. But even that did not suffice, for the composer and singer were recalled again and compelled to repeat the song.

Miss Kathleen Howard, who sang the solo in "The Chambered Nautilus" with the club, has one of the rarest voices, a deep, true, noble contralto. She received the best part of her training from Mme. Evans von Klenner, of New York. From the von Klenner studio Miss Howard went forth to fill one of the highest paid choir engagements; and since then the young artist has been sought out by managers for concerts and oratorio productions. Miss Howard's voice, so notable for beauty and feeling, made the most of Marston's effective composition. Miss Polhamus did well with the incidental solo in "Stars of the Summer Night," by Mills.

Hildach's duet, "The Passage Birds' Farewell," sung by Mr. Hall and Mr. Miles in the second part of the program, thrilled the audience, and late as it was the number was redemandated. Mrs. Florence Brown Shepard, the club accompanist, nobly filled her part.

The active members of the Rubinstein Club are:

Mrs. S. C. Holliday.
Miss Kathleen Howard.
Miss Babetta Huss.
Mrs. Sara E. Illsley.
Mrs. F. E. Kavanagh.
Miss Hannah L. Keene.
Mrs. Maud W. Kennard.
Mrs. A. E. Koonz.
Mrs. F. R. Lawrence.
Miss A. L. La Forge.
Miss Naomi Ledyard.
Mrs. William R. Letcher.

Miss Susan S. Boice.	Mrs. Rollie Borden Low.
Miss Florence Budd.	Miss Kate Lurch.
Mrs. C. A. Burbank.	Mrs. Louis E. Manly.
Mrs. A. C. Bridges.	Miss Mary Louise Masters.
Mrs. M. H. Carlisle.	Miss Marie McFarland.
Miss Bella D. Chambers.	Mrs. E. E. Milke.
Mrs. W. R. Chapman.	Miss Dorothy A. Moller.
Mrs. E. E. Conrad.	Mrs. J. Fremont Murphy.
Miss J. G. Cooper.	Miss Rose-Marie Newcombe.
Mrs. Fairleigh S. Dickinson.	Mrs. Garrett S. Odell.
Mrs. James W. Dillon.	Miss C. M. Polhamus.
Mrs. G. H. Dobbins.	Mrs. M. L. Price.
Miss Cora Louise Duncan.	Miss Elizabeth G. Peene.
Miss Sabery D'Orsell.	Mrs. F. Ressequei.
Mrs. Guy Edwards.	Miss Louise Richards.
Mrs. R. J. Ehlers.	Mrs. W. C. Roever.
Mrs. S. K. Everett.	Mrs. W. M. Rumney.
Miss Sarah F. Evans.	Miss Esther L. Searing.
Mrs. W. A. Farrelley.	Miss Norma Schoolar.
Mrs. Lutie Fechheimer.	Mrs. Florence Brown Shepard.
Mrs. N. I. Flocken.	Miss M. Spottswood Stockton.
Miss Florence Francis.	Mrs. James D. Stewart.
Mrs. Walter S. Force.	Mrs. Thomas J. Stead.
Mrs. Forrest.	Miss Jean Taylor.
Mrs. B. F. Gerding.	Mrs. B. M. Toffey.
Mrs. Charles H. Gillespie.	Miss Rosamond van Buren.
Miss Lilly L. Good.	Mrs. W. P. Vearie.
Mrs. G. M. Gooding.	Mrs. C. V. Washburne.
Mrs. E. W. Grashof.	Mrs. C. O. Welch.
Miss E. A. Harrison.	Miss Corinne Welsh.
Mrs. J. W. Hedden.	Miss Henrietta Wilson.
Miss E. E. Hерmane.	Miss Mabelle Williams.
Mrs. E. J. Hepburn.	Miss E. May Wildes.
Mrs. W. S. Horry.	Miss Martha R. Wheeler.
Mrs. J. H. P. Hodgson.	Mrs. Joseph S. Wood.

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Conductor—William R. Chapman.
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Thursday evening, April 16, is the date of the next concert.

## A Valuable Musical Library.

THE American School of Opera has received from Madame Strakosch the entire musical library of the late Max Strakosch Opera Company. This library is considered by those who have seen it to be most unique, many of the scores containing the autograph of the original cast. In "Rigoletto" the following names appear.

Raffaele Mirate (primo tenore).
Felice Varesi (primo baritono).
Teresina Brambillo (prima donna soprano).
Feliciano Casaloni (contralto).
Loura Saini (secondo donna mezzo soprano).
Paolo Damini (secondo baritono).
Francesco Kunerth (secondo baritono).
Angelo Zuliani (secondo tenore).
Andrea Bellini (secondo basso).
Luigia Morselli (secondo donna mezzo soprano).
Antonio Rizzi (secondo tenore).
Annetta Medes Lovati (secondo donna).



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**CONCERT  
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## BURMEISTER TO DRESDEN.

**A**T the close of the present New York season Richard Burmeister, a musician who has achieved brilliant success in this country, will go abroad to take up a permanent residence. Mr. Burmeister has accepted the position as head of the piano department at the Royal Conservatory in Dresden, and incidentally he will make a concert tour through the principal European cities.

There are many who will regret the departure of this distinguished artist and composer. Few pianists of his rank possess as he does the art of teaching with the skill for organizing or executive work, and at the same time talent for composing. It is rather an unusual combination. For seventeen years Mr. Burmeister has resided in the United States, and during that time he has trained many pupils for artistic and useful careers. Twelve out of the seventeen years Mr. Burmeister served as head of the piano department in the Peabody Institute, Baltimore. He has made New York his home for the past five years. Besides his private teaching here, his concert engagements and other work, Mr. Burmeister filled for three years the post of director at the Scharwenka Conservatory of Music in this city, conducted by the late Emil Gramm. Mr. Burmeister has made successful tours, East, West and South, appeared as soloist at the Worcester, Maine and other big music festivals, and with the principal symphony orchestras under leading conductors.

As a composer Mr. Burmeister's name has grown during his residence in this country. He has written a piano concerto, and all pianists have been more especially interested in his orchestral score for the Concerto Pathétique, which Liszt originally wrote for two pianos. Burmeister's orchestration for Weber's Concertstück and the Chopin F minor Concerto are also good examples of musically writing. Paderewski has played the Burmeister version of the Chopin F minor Concerto in Europe, and the critics and foreign musicians admired it greatly. At his own concerts abroad Mr. Burmeister will introduce his other big works, and as a matter of course he will play his own concerto with the famous orchestras.

Mr. Burmeister has written a number of beautiful works for the voice. His tone poem, "The Sisters," for contralto and orchestra, was heard at one of the concerts of the New York Philharmonic last season. The singer was Mme. Schumann-Heink. The music committee for the meeting of the Allgemeine Deutscher Tonkünstler to be held in Basel, Switzerland, next June, has notified Mr. Burmeister that "The Sisters" is one of the works selected for performance on that occasion. What will be considered a fortunate coincidence, Madame Schumann-Heink has again been engaged to sing the vocal part. The music lies well within the range of the German contralto's voice. At the first performance in New York the singer succeeded in revealing the beauties of the music as well as the tragic import of Tennyson's lines.

In view of the substantial success made by Mr. Burmeister in this country it seems somewhat strange that he should wish to leave. He himself gives convincing reasons. The life here, he says, is too restless and crowded, the musical seasons too short and hurried. Under such conditions Mr. Burmeister feels that many artists

fail to develop the extent of their powers. While admitting that young students can get the best fundamental training in this country, he believes that the mature artist finds the serenity and the atmosphere that satisfies in the ancient and cultured cities of the Old World. During his long residence here Mr. Burmeister has passed the long summer vacations abroad, and so has kept in touch with matters over there. Enjoying, as he does, the friendship and acquaintance of many famous musicians and personages, he will hardly feel like a stranger when he takes up his abode in the Saxon capital.

Mr. Burmeister succeeded in making German musicians better acquainted with musical conditions in the United States, and at the same time showed the brethren on the other side that Americans were generous. It was the money realized through a concert in New York that completed the fund for the Liszt monument at Weimar. All musicians know that Burmeister was a favorite pupil of Liszt, and many readers of THE MUSICAL COURIER will remember that it was Mr. Burmeister who planned the American concert as a final memorial to the revered master. Burmeister played at this concert and Schumann-Heink sang, and as a matter of course the program was wholly devoted to Liszt compositions. Last summer THE MUSICAL COURIER published the story of the unveiling of the monument, with a picture of the graceful pile.

Today (Wednesday) at his studio, 604 Park avenue, Mr. Burmeister gives a recital, assisted by some of his pupils. Among the professional pianists who have studied in New York and Baltimore with Burmeister are: Lotta Mills, Luther Conradi, Mrs. Asger Hamerick, George Falkenstein, Madge Wickham, Arthur Zanke, Minnie Topping, Henrietta Weber, Henrietta Bach, Vladimir Shaikevitch, Anna S. Wyckoff, Ida Rothstein, Jeanne Rowan and Victoria Bosheo.

Mr. Burmeister expects a number of his own pupils and other advanced students from the United States to study with him in Dresden.

## Durno's Prosperous Season.

THE following dates have been secured by Manager Collins for that popular pianist Jeannette Durno, who is doing excellent work all over the country: Music Hall, Chicago, February 18; Steinert Hall, Boston, March 2; Mendelssohn Hall, New York, March 3; Worcester, Mass., March 5; Des Moines, Ia., March 31, with Theodore Thomas' Chicago Orchestra. Miss Durno is also booked as soloist with the Thomas Orchestra on tours at Sherman, Tex., April 7; Dallas, Tex., April 8; Austin, Tex., April 9; Guthrie, Okla., April 13; Lincoln, Neb., festival, April 24; Sioux Falls, S. Dak., festival, April 28; Mt. Vernon, Ia., festival, May 15; Saginaw, Mich., festival, May 25; Grand Rapids, Mich., festival, May 29; Dubuque, Ia., festival, May 18; Peoria, Ill., festival, May 20. Miss Durno will play fifty times this season, seventeen of which will be with the Thomas Orchestra, the balance in recitals, extending from Boston to Texas. More than half her engagements this season are return dates. Dubuque, Ia., has had her three times in one season, and she has been re-engaged for its coming festival with the Thomas Orchestra. The concertos that Miss Durno will play at the festivals with the Thomas Orchestra are Chopin, E minor; Saint-Saëns, G minor, and Grég, A minor.

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## THE DUSS TOUR.

Much Interest Centres in the Conductor's Spring Undertaking.

THE announcement in THE MUSICAL COURIER of last week of the spring tour under the conductorship of J. S. Duss has attracted great attention. Mr. Duss, who became prominent last summer through his concerts at St. Nicholas Garden, where he conducted 128 consecutive concerts with his band, has been engaged by Manager R. E. Johnston to conduct the Metropolitan Opera House Orchestra for a tour during the month of May. At the close of the tour Mr. Duss will give a series of orchestral concerts at Madison Square Garden. The decision of Mr. Duss to lead an orchestra is a wise one, and in securing the Metropolitan Opera House Orchestra he will have an excellent body of musicians who have been playing together for many months, and who will be in fine condition for the concerts contemplated.

The May tour of Duss and his orchestra cannot but be a great success, not alone on account of Duss' great popularity and the fame of his orchestra, but also owing to the additional attraction of the famous soloists Madame Nordica and Edouard de Reszké, who has heretofore not appeared in concerts.

This is truly a colossal combination. Never before has such an expensive company been placed together for concert purposes. Manager Johnston is to be congratulated upon evolving such an idea.

The front page of this issue presents excellent portraits of the principals of this combination. Naham Franko is to be concertmaster. For particulars we refer to Manager Johnston's advertisement.

## Margulies Chamber Music Matinee.

MISS ADELE MARGULIES, the pianist, assisted by Leopold Lichtenberg, violinist, and Leo Schulz, cellist, will give three chamber music matinees at the residence of Mrs. Thurber, 40 West Twenty-fifth street, Wednesday afternoons, January 21, February 18 and March 18. The program for the first matinee includes the Rubinstein Sonata, for Piano and Violin, in A minor; the Brahms Trio in B major and a group of 'cello solos by Molique and Popper.

## Miller Organ Recital.

THE Miller organ recital occurs tomorrow, Thursday, January 15, at the Scotch Presbyterian Church, Ninety-sixth street and Eighth avenue. T. Arthur Miller, the organist, will be assisted by Carl Haydn and Arthur Griffith Hughes, singing tenor and baritone solos and duets. Mr. Miller's principal number will be the Second Sonata by Mendelssohn, closing with Buck's Triumphal March in D major.

## Hamburg at the White House.

FRIDAY evening Mark Hambourg, the pianist, and Francis Rogers, baritone, gave a recital at the White House, for President and Mrs. Roosevelt and a number of invited guests. Mr. Hambourg made a marked impression. Among those present were the members of the Cabinet and their families, and the diplomatic, official army and navy sets.

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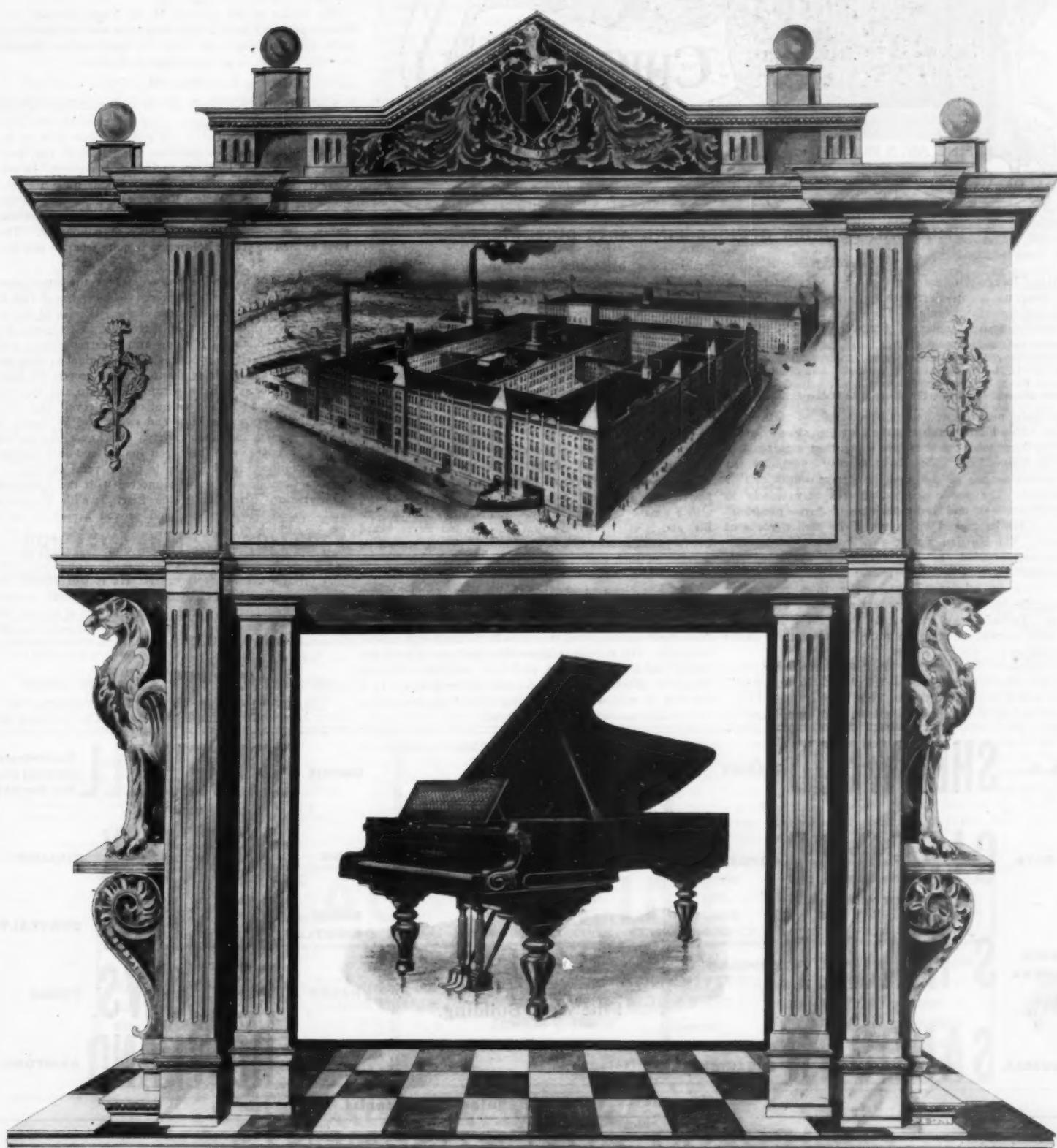
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Mme. Lankow has returned from Europe and resumed her work.



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## MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, January 12, 1903.

THE Chicago Orchestra presented a very interesting program at its thirteenth concert on Friday afternoon and Saturday evening. There was a large and unusually enthusiastic audience. Following was the bill:

Overture, Le Carnaval Romain..... Berlioz  
 Symphony, after Byron's Manfred, op. 58..... Tschaikowsky  
 Song, An die Hoffnung..... Beethoven  
 Serenade No. 3, D minor, op. 69..... Volkmann  
 Wotan's Farewell and Magic Fire Scene, Die Walküre..... Wagner

Berlioz's picturesque overture was played with brilliancy. This kind of music is the sort that shows certain persons how mistaken they are when they call Thomas cold or unemotional. The Tschaikowsky Symphony can be ranked as one of the most important works of that composer. The poetic scheme adheres very closely to Byron's outlines, and as a specimen of pure "program" music it can be ranked with some of the earlier works of Strauss. The Russian master also knew a thing or two about orchestration, as the second movement of the "Manfred" Symphony amply proves. Those critics who are trying to relegate Tschaikowsky to a rear place among the world's great composers are acting with undue haste. Tschaikowsky will not be dead for a long time to come, notwithstanding the heated proclamations of the Brahmsites and the Straussites.

Volkmann's Serenade has been done here very often. On this occasion Bruno Steindel played the 'cello obbligato with a large and luscious tone.

Anton van Rooy was the soloist, and trotted out his

familiar war horse, the final scene from "Die Walküre." It was in fine form. Judging by the warmth of the recalls received by van Rooy the Chicago public is very fond of war horses.

The work of the orchestra throughout was not one jot below the standard long ago established by Theodore Thomas, and often and ardently praised in these columns. It is wonderful how the leader and the orchestra keep up their enthusiasm and their rehearsals. (New York conductors please copy!)

On Thursday evening a very interesting concert took place at Music Hall, under the auspices of the Chicago Musical College. Bernhard Listemann and Rudolph Ganz played the "Kreutzer" Sonata, for piano and violin, and also a sonata by César Franck. This was a rare ensemble, and it is safe to say that Chicago has never heard better performances of chamber music. There should be a series of such concerts, and judging by the size of the audience and the demonstrativeness of their appreciation at this first concert, a course of this kind would be sure to meet with financial and artistic success.

The Beethoven work was a plastic performance. Mr. Listemann again proved that he is in the very first rank of violinists. His technic is impeccable, his tone is large and warm, and his bowing is a model for violinists. He was especially effective in the variations of the sonata. In it his true intonation was a welcome relief from the style in which this number is usually played.

The Franck Sonata begins interestingly enough, but seems to give out in melodic material before the end is reached. Franck is, no doubt, a very learned composer, but the manner of his composing is often more important than the matter that inspires him to compose. Franck is a master of harmonic contrasts, however.

Mr. Ganz's performance was fully up to his usual high artistic standard.

The soloist of the concert, M. de Vries, baritone, although suffering from a cold, sang with warmth and complete understanding some songs by Leoncavallo, Pupini, Strauss, Brahms, Gounod, Beach and Aylward.



Kocian came last week and it can truthfully be said that he conquered. He drew large houses at his two concerts, and his reception by the audience left little to be desired. Of course, comparisons with Kubelik are both apt and tempting. That is why I won't make any. In art, even if comparisons are not exactly odious, they are certainly misleading. Besides, Kocian can stand well on his own merits, and should be considered as a separate musical entity. He resembles Kubelik only in nationality. The style of the two young Bohemians is quite separate and distinct.

Jaroslav Kocian undoubtedly deserves the superlative criticisms that have been showered on him abroad and in this country. His playing here of the Paganini D major Concerto was little short of marvelous in technical accuracy and brilliancy. His bow arm is extraordinary, and some of the effects he produces are as original as they are mystifying. The violin seems to have no secrets for him; he has aptly been called a wizard. Staccato and spiccato passages seem to be shaken out of his sleeve. His tone, though not large, is mellow and sweet, and he shades it with great taste and much variety. The house was packed with Bohemians, and their iron lunged and iron handed demonstrations forced Kocian to play several encores.

Miss Clara Cemak, now connected with the American Conservatory here, played the Liszt Twelfth Rhapsody and two Chopin numbers, and proved herself to be a pianist of high order.

It might be interesting to hear what Mascagni has to say about Kocian. Here is the maestro's opinion: "Ah, that boy, Kocian! He is great! He is wonderful! He interprets his music with the sure touch of the master, with the understanding of a great soul. It is beyond my power to express how deeply Kocian impressed me. He is greater than Kubelik." So there is a comparison after all, but not mine.



The Birmingham Age-Herald feels—rather late—that it must have its little fling at Mascagni. The Southern pa-

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per says: "Mascagni knows now where to look for villains for his future operas."

On Saturday Kocian and Miss Cemak gave their second successful concert. A third Kocian appearance is announced for January 17.

The proposed new hall (on Michigan boulevard) of the Thomas Orchestra will have a seating capacity of 2,500.

Miss Frances M'Elwee, who studied in Berlin, has been engaged as head of the piano department at Western College, in Oxford, Ohio.

There is some little surprise in local musical circles over Rudolf Ganz's evident desire to shine as an accompanist. In this difficult art our excellent pianist has unquestionably shown his skill, but Mr. Ganz is too good a solo pianist to play second fiddle to any other artists, no matter how great their fame.

One of our very few competent local music critics is Mrs. Leone Langdon-Key, of the Chicago American. Mrs. Key seems to have a wide musical horizon, and she wields an exceedingly trenchant pen. Recently the American published an able summing up of some musical conditions here. After showing that the attendance this season at local concerts has been larger than ever before Mrs. Key concludes thus: "Surely it will occasion no surprise when we hear that soon Chicago will be the accepted musical centre of the United States for everything except grand opera. The geographical position of New York gives the Eastern metropolis that advantage, but it appears to be the only one. So far as orchestral and choral music is concerned, New York must take a back seat, while those who keep in touch with musical happenings in the East know that we hear all the great

artists who come to this country. That we miss a few foreign musicians does not matter. For the most part they turn out to be too inefficient to stand the test of the keen scrutiny which they would be under from a Chicago audience.

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On the subject discussed above Mascagni also has an interesting opinion. After the Kocian concert the composer said: "It is to the credit of Chicago that they received Kocian with such hearty enthusiasm. The audience delighted me. They showed a keen and cultured knowledge of music that marks Chicago as a centre. It will live to produce great musicians of its own."

The annual children's recital of the American Conservatory, under the direction of Mrs. Gertrude Murdoch, will take place Saturday afternoon, January 17, at Kimball Hall.

Another attractive recital by the advanced pupils of the Sherwood Music School will be given at the Assembly Hall on January 22.

Simon Hartman, baritone, will be heard in concert here, during the month of February. Mr. Hartman has just returned from abroad, where he sang in opera at London, Berlin and throughout the large cities of Italy.

C. Franke, the new sub-concertmeister of the Chicago Orchestra, will be the soloist of that organization at its next concert. Mr. Franke will play the Beethoven Concerto.

A few of the recent bookings from Manager Charles R. Baker's office are as follows:

Leon Marx, violinist, Chicago, January 15, with Marcelle Powell, the coloratura soprano, and Arthur Hochman, the Russian-American pianist.

Electa Gifford, soprano, Muskegon, Mich., February 3; Grand Rapids, Mich., February 2; Kansas City, Mo., February 5; Arkansas City, Kan., January 9; Jefferson, Ia., with Choral Club, February 16; Toledo, Ohio, February 17.

William H. Sherwood, pianist, Jonesboro, Ark., February 23; Little Rock, 24; Ft. Smith, Ark., 25; Belton, Tex. (college), 27; Natchitoches, La. (Normal School), 28; St. Louis, Mo., March 2; Mattoon, Ill., March 3; Clinton, Mo., May 4; Columbia, Mo. (festival), May 5.

Mabel Geneva Sharp, soprano, Mattoon, Ill. (with Sherwood), March 3.

Manager Baker is planning a Coast trip for Mr. Sherwood after many urgent requests that this great American artist be sent to the extreme Western cities.

Miss Mary Wood Chase will play in St. Louis February 3, at the Odeon, at a concert given by the Morning Choral Club; also in Des Moines and other Western cities in April. Miss Chase will play with the Thomas Orchestra on February 27 and 28.

A recital will be given by Mr. and Mrs. Herbert Butler at Kimball Hall, Wednesday evening, January 14, under the auspices of the American Conservatory.

A conspicuously successful artist and teacher of Chicago is Mary Manning, of the dramatic department of the Sherwood School. As a reader Miss Manning is natural, cultured and strong, and possesses an interesting personality.

Four thousand persons heard William H. Sherwood, the great American pianist, at the first of the Sunday afternoon popular concerts in Cleveland, Ohio. Seldom has the Grays' Armory held such a vast crowd. Mr. Sherwood played with orchestra Liszt's E flat Concerto. The popular soloist's success was resounding. As to the performance, the leading Cleveland papers had this to say:

Mr. Sherwood was given a warm welcome when he appeared. In silence those present listened to his rendition of the Liszt Concerto, and then burst forth in loud applause as the last notes swept through the auditorium. Mr. Sherwood appeared once more upon the program, and, of course, scored another success.—Plain Dealer.

The great event of the day was the rendering of the concerto. Mr. Sherwood dashed into the opening bars with the strength of a giant, yet with accurate precision. After the brilliant opening there was some dainty work in fine staccato and delicate trills, but the grand endurance in bravura was his marked characteristic. The audience was spellbound by his technic and burst into thunderous applause at the close, demanding a repetition of half the concerto, and even then loath to let him go.—Press.

Mr. Sherwood's playing of the Liszt Concerto was masterful and superlative in brilliancy. It fairly seethed in a whirlpool of sound and flamboyant technic. After all these artist "importations" have been heard and applauded, after the flash of the pianistic battle is over, we are forced to the conviction that in the great American pianist Sherwood we have the peer of any of them.—Record.

The latest rumor here is that Mascagni will remain over the winter. Managers please apply. HARMONICA.

#### Signor Vittorio Carpi's Successful Pupils.

MISS PADGET WATROUS, a former pupil of Signor Carpi, made her début in Chicago with the Castle Square Opera Company, and scored a great success as Micaela in "Carmen."

Miss Mabel Crawford, another former pupil, has met with fine success singing in "The Messiah" in Chicago. Among his latest pupils who have been recently engaged and who are winning laurels in concert and light opera are Miss Edna Bronson, Albert J. Wallerstedt, F. H. Burton, F. K. Harper, Miss F. R. Drake and Miss J. B. Williams.

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## KNEISEL QUARTET CONCERT.

HE third Kneisel evening, on Tuesday, January 6, at Mendelssohn Hall, attracted the usual large audience and inspired the usual genuine enthusiasm. It should be stated, too, before the word is dropped, that the excellent organization played with all of its usual precision and polish. In the reviewing of the Kneisel concerts the work of the critic has become a sinecure. These men from Boston are best ensemble players in the world. If there is a better quartet than Kneisel's it must exist in some remote corner of Darkest Africa.

The recent concert was opened with Brahms' beautiful Quintet for clarinet, two violins, viola and violoncello. The work is in B minor and is Brahms' op. 115. Here we have the musical metaphysician of Hamburg at his best. Stirred by the presence of the clarinet, to which the place of honor is given, Brahms exerted himself to find distinctive means of expression, and in this quintet we therefore come across little that is written in the master's customary abstruse and obscure style. There are melodies, and they are treated in such a manner that one does not lose them forever after the first eight measures or so. The adagio is a glorious bit of sentiment, poetical because it is free from pedantry, and convincing because it is sincere. Brahms could be like this when he chose, but he did not choose often. The clarinet part was played by Victor Lebally with tonal variety and exceptional technical facility.

In a trio, F minor, by Volkmar Andreae (or is it Ant-dreie Volkmar?) Mark Hambourg was the assisting pianist. The work is an op. 1, and making allowances for this fact, the trio stamps this Northern composer as a man of striking talent. The first movement recalls Grieg, but it cannot be said that Andreae came by his motives other than honestly. The folk tunes of a country are melodic well from which all may draw with impunity. Beethoven, Haydn, Mozart, Tschaikowsky, Brahms, Liszt and many others of our greatest composers occasionally went to the people for inspiration. Grieg was the first man who made Norse melodies accessible to all the world. Therefore we are accustomed to say of all later Scandinavian music: "It sounds like Grieg." There is no reproach in this. Andreae has studied counterpoint very thoroughly and he handles his instruments with confidence and skill. There are in his music clever combinations and characteristic rhythms. Naturally enough there were no new harmonies. The last movement is brilliant and gives the piano splendid opportunities.

Mark Hambourg proved himself to be an ensemble player of the very highest order. Being known as a pianist of much temperament and of amazing technic, many persons expected to see Hambourg attack the piano as he did in his recent performance of the Tschaikowsky Concerto, for instance. However, Hambourg is an admirable musician and most artistically he toned down his technic and his temperament to the occasion. He was discreet

and yet authoritative; reserved and yet impressive. His performance won him many new admirers among discerning musicians.

The evening ended enjoyably with a spirited presentation of Mozart's E flat major Quartet.

## The Conversational Voice.

MRS. ST. JOHN-BRENON, a highly educated English woman, has taken a studio in Carnegie Hall where she will teach the culture of the conversational voice. In speaking of her work to a representative of THE MUSICAL COURIER, Mrs. Brenon said:

"I have made the subject of the speaking voice a close and serious study for several years, and, having lived in France, Italy, England and Ireland, have had full opportunity of contrasting the voices of the people of these countries with those of the American people—and it has struck me as strange that notwithstanding the efforts of ambitious parents to give their children every possible accomplishment, the importance and the advantage of a cultured and refined speaking voice are not entirely recognized.

"In the whole range of linguistic studies, the intonation is as much a part of a language as the accent, or the grammar itself.

"In England people are relegated to the social class to which they belong by their mode of speech, and that, too, as much by the intonation as by their accent, for one may possess a fair accent and a good pronunciation and yet lack a certain delicacy of inflection which is the letter patent to refinement and cultivation. But in America there is little difference between the mode of speech in the university man and the uncultivated citizen, the mistress and her maid, the delicately nurtured child of wealth and the child of the people.

"A gathering of young people in New York is always a source of surprise to a foreigner—as to the necessity for the shrill metallic tones which prevail. So many young people speak so loud and pitch the voice so high that all possibility of a graceful cadence is lost.

"Any speaking voice with intellectual training can be vastly improved, but of course childhood is the time to begin this most important work."

## Has Gone West.

HARRY ANDERSON, manager of the Listemann Sextet, has gone West in order to look over some of his musical interests there.

## Von Klenner's Pupils Teaching.

ME. EVANS VON KLENNER is one of the leading teachers of the country who continues to hear encouraging reports from progress made by her pupils throughout the United States, more especially those pupils who are devoting their lives to teaching. Many of these teachers sing in the church choirs in the cities where they reside and instruct, and thus the method which has made Madame von Klenner famous is heard every Sunday by thousands. Von Klenner pupils are located in almost every State, and, although now professionals themselves, many of them make it a point to pursue advanced study for one quarter in the year with their former teacher. Some come to New York for this, and those who cannot, usually join the spring, or summer schools which Madame von Klenner conducts out of town at the close of the New York season. The summer school at Lakewood-on-Lake-Chautauqua, N. Y., has been very successful. At Winston-Salem, N. C., is another place where Madame von Klenner has taught a large class in the spring term, nearly all of the pupils being teachers in Southern schools and seminaries.

The teacher pupils from whom Madame von Klenner has heard recently include Mrs. Pauline Gurganus, of the Judson Institute, at Marion, Ala.; Mrs. Anne J. Spinkle, at Winston-Salem, N. C.; Miss Ludo Morrison, of the Salem Female Academy, Salem, N. C.; Miss Ella Siddall, Holley Springs, Miss.; Mrs. B. Belcher, Bainbridge, Ga.; J. Wesley White, Charlotte, N. C.; Miss Frances Byers, Cooperstown, Pa.; Miss Adelina Laciari, Mauch Chunk, Pa.; Mrs. Lulu Potter Rich, Altoona, Pa.; Mrs. Katharine S. Bonn, Waterbury, Conn.; Miss Edna Bunker, Rochester, N. Y.; Miss Bessie Knapp, Stoutsburg, N. Y.; Mrs. Edwin Steavens, Jamestown, N. Y.; Miss Grace Ames, Minneapolis, Minn.; Mrs. George Shattuck, Wichita, Kan.; Miss Anna Ilgen, Brooklyn, N. Y., and also at Plainfield, N. J.

These teacher pupils using the von Klenner method have from twenty to forty pupils each. In their home cities they have become a real power, and when their pupils are ready for it, they send them to New York to study with the superior teacher from whom they received their training.

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PARIS, DECEMBER 24, 1902.

**L**EONCAVALLO's opera, or lyric drama, as he prefers to call it, "I Pagliacci," was given for the first time in Paris last week. "Les Pailllasses," to call the work by its French title, is translated by Eugène Crosti. Leoncavallo, who has been in Paris for some time, superintended the production, although he declined to conduct the first performance. As the work is well known in the States in its original Italian form as written by Leoncavallo (he being, like Wagner, his own librettist), it is not necessary for me to go into any details as to the book or the music. It was thought by many that the work would not meet with any great success, as it was felt to be somewhat out of place in such a vast frame as the Opéra of Paris. We are so accustomed to grandiose works—I speak of their design, not their artistic value—with elaborate spectacle, movement, &c., that the simple story of a troupe of strolling players was thought to be a very daring innovation. The role of Canio, created by de Lucia, the man with the very white voice, who also sang the part when it was first produced in New York, is here sung by Jean de Reszké, who adds another success to his already very long list. It is true that de Reszké at present shines more as an actor who possesses the skill and experience to portray all the varied emotions of an intricate and complex role rather than by his vocal abilities. In this, however, one has to admire the great diplomacy shown by him throughout the whole of his career, viz., reserving for the very latest period of his artistic life those parts that demand great experience and plastic skill rather than beauty of voice or charm in singing. Commencing with the higher lyric roles, such as Romeo, Faust, Le Cid, &c., he has carefully followed the advice of the veteran Manuel Garcia, who said: "To excel in dramatic singing the artist must be endowed with boldness and power, the dictation should be noble and elevated, the actor must constantly prevail over the singer. A vocalist who, by continual exercise of his art, has lost the freshness and elasticity of his organ is the only one who should adopt it; and even then it ought to be reserved for the latest period of his career, as it quickly exhausts the resources of the voice."

Very sound advice this, founded on common sense and a great experience. Unfortunately, most singers nowadays want to begin at the end, and so have very brief careers.

Nedda is allotted to Madame Acté, who is good, although I prefer her in the first act to the second. She is a singer who, bitten by the wish and present mania for exaggeration, is beginning to sacrifice her natural gifts and agreeable voice to futile efforts at being tragic, and in striving after the impossible she obscures her excellent natural qualifications. Delmas, the bass, is Tonio. I say bass, but for some little time past it appears as if this artist aspires to the roles ordinarily assigned to baritones: Don Giovanni, for instance, in the recent revival, and now Tonio in "I Pagliacci." I cannot remember who created the latter role; I am told Ancona, who sang it in New York and London. It is true the very great compass of voice possessed by Delmas allows him to sing without alteration—or puntatura, as it is technically called—many baritone parts. But I do not think he is wise in so doing. There is such a thing as tessitura, which is the only safe guide as to whether music is really suitable to a voice. One may possess all the notes required by a certain role and not its tessitura, which is quite another thing. Is Delmas, who holds the post of first basso cantante at the Opéra and who has recently sung two baritone parts, desirous of emulating Jean de Reszké, who, beginning as a baritone, ends as a tenor? The other roles are on the same level of excellence. Although the Parisian press, after the dress rehearsal, did not foretell a great success for "Les Pailllasses," I have to say that it is another of the instances where the public verdict does not indorse that of the professional critics. The music was by the latter thought to be somewhat brutal, common, thin in orchestration; but it seems as if the story, full as it is of life, action, comedy, tragedy, all in the brief space of an hour and a half, is just what is calculated at the present day to thrill the nerves of a public already blasé with sensational effects. Still, I think, taking the work as a whole, and excepting, perhaps, the Prologue, the air of Canio at the end of the first act and the solo of Nedda, that "Les Pailllasses" succeeds more on account of the author as librettist than as musician.

Leoncavallo is well known in Paris, where years ago he was engaged as composer of songs—particularly barcarolles—for a small music hall, the Eldorado. These romances had a certain amount of vogue, and were published under the name "Cavallo." In speaking to M. Adrien Bernheim, of the Figaro, about his earlier Paris experiences, Leoncavallo said: "I was far from being rich at that time. I gave piano lessons, I accompanied singers at benefit performances. And, although only a writer of barcarolles and romances for the music halls, I felt a certain amount of pride in having gauged the feelings of the people. I assure you that the barcarolles I composed for Juana, and the patriotic songs for Amiati at the Eldorado, were not too bad. It is not so easy as one thinks to always extol one's country in song, or chant the praises of the spring. You see it's always the same subject, always the same sunshine, always the same songs of birds, flowers, stars, to celebrate, and it becomes sufficiently difficult to manifest in the treatment any little vein of originality." Leoncavallo is married to a Frenchwoman, an Arlésienne, who, as he says, understands Italian, but speaks it so badly that they always talk French in the home.

It was at the Naples Conservatory that Leoncavallo completed his musical studies, as did his countrymen Puccini and Mascagni at Milan. Although he has written other operas—"Les Medicis," "Chatterton," "Bohème," &c.—"Pagliacci" is his favorite, and is founded, he says, on an incident that happened at a country fair during a performance by some strolling players, at which he was present with his father. On being questioned as to the progress of his "Roland," which the Emperor of Germany had commanded, he said that it was nearly completed, and it was expected that it would be produced at the Opera in Berlin next April. Leoncavallo denies that the libretto is by the Emperor William, or that His Majesty is collaborating with the composer in any way, attributing the report to a story that originated last year in one of the comic papers. It was expected that "Pagliacci" would have been produced at the Opéra Comique here, which I think would have been much to its advantage. But as Alvarez was on the eve of departure for the States, it could not be thought of. So it was left to Jean de Reszké to present the title role to a Paris public, as did van Dyck at Vienna, and Tamagno at Milan.

"La Carmélite," interrupted as it was the first week by the indisposition of Mlle. Calvé, is being played three times this week, and is attracting large audiences. I have already said that in this opera the composer, Reynaldo Hahn, seems to have two distinct styles, one in which he imitates the old masters, those of the period of the work; the other, in which he seems to reproduce his master in composition, Massenet. In a recent interview he said: "What I have tried to do in this opera is to write characteristic French music; to be clear, well defined, and to divide the music equally between the voice and orchestra. Wagner and his disciples—pray don't think for a moment that I decry the genius of the master or the talent of some of the latter—have given all the importance to the orchestra, whereas I maintain that it is possible to write a vocal part, imitated, as it were, from the speaking voice, but possessing a certain amount of lyricism, and an orchestral

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part which underlines or accentuates the sentiments expressed by the vocal phrase."

"La Statue," by Reyer, will be the next revival at the Opéra, and it is expected to be ready by the beginning of March. The rehearsals are actively progressing. Affre, the tenor, and Madame Acté, soprano, will fill the principal roles. It is to be mounted with the greatest care. Being a fairy story, it exacts a mise-en-scène out of the ordinary style. A ballet will be added to the work. I have heard that Jean de Reszké will also sing this season the tenor part in "Sigurd," by the same composer.

At the Colonne concert there were two novelties, or rather, to be quite exact, only one, as the symphony by Gernsheim had already been played once in private at the Comtesse de Béarn's. There it met with such success as to decide Colonne to give it a place on his program this winter. This symphony is good, straightforward, wholesome music, built on classic lines. It had much success, and deserved it. The composer conducted his own work and showed himself to be most experienced, with clear ideas as to the effects he wanted and how to obtain them. In contrast to this work came "La Damoiselle élue," by Claude Debussy, the composer of "Pelléas et Mélisande," now being given at the Opéra Comique. This kind of music is to me unhealthy. There is a continual striving after novel effects because they are novel, not because they are beautiful, or because they have any meaning or purpose. I am aware that a painter frequently uses very sombre colors, sometimes for the sake of making brilliant tints to stand out more prominently! It may be, perhaps, the idea of some of the ultra modern realist composers to write pages of obscurity and cacophony, in order to make the listener more appreciative of a few bars of real music. I cannot tell. I have personally never been able to see the value or beauty of music that I do not understand, and am afraid that I cannot subscribe to the worship of the Ugly. The concluding number was the last scene of "Die Götterdämmerung," in which Mme. Félia Litvinne had a great success as Brünnhilde. This was conducted by Alfred Cortot with real authority. Madame Litvinne also sang the "Erl-King," by Schubert, orchestrated by Berlioz, and "Night," by Rubinstein.

M. Charles Joly tells the following amusing story of Spontini, the composer, which I hope may be as unknown to COURIER readers as it was to myself, until I read it in the pages of Musica. Spontini, it will be remembered, wrote solemn, pompous operas, in which he began to add to the resources of orchestration as it was then known, both in number of instruments employed and the predominance of the brass. His "Agnes," which had been produced at the Opera in Berlin, was in fact thought so noisy that the public chose places as far as possible from the drums and brass. One morning the King of Prussia noticed that a scroll had been placed in the hands of General Blucher's statue, erected between the royal residence and the Opera. The king, curious to know what the scroll meant, asked that it should be brought him. Unfolding it this is what he read:

"Sire, you have done me the honor to raise this statue to my memory, between your palace and the Opera, in order that I can rest in peace and enjoy, at the same time, a sight of yourself, and hear good music. But for some time I have been stunned by noise to which war is not to be compared. Stop then, for my peace, the performances of Spontini's opera, and I shall be forever grateful."

On another occasion there was a doctor who had a

patient afflicted with deafness. The doctor thought that hearing might be restored to his patient by some tremendous burst of noise, which would carry away all hindrances to this lost sense of the ear. A singular idea, but the theory satisfied the medical man. Recourse was had to the firing of cannon near to the patient, but without effect. Other means equally fruitless were tried, when the idea came to the physician that he would take his patient to hear this opera, "Agnes," by Spontini. The deaf man was placed close to the orchestra. By the time the second act was reached the patient declared with joy that he could hear quite well.

"How strange," was the reply. "I cannot understand that, as the orchestra has not been playing!"

The orchestra had been playing, but the doctor himself had become deaf with the noise!

At the very pleasant matinees musicales, of which the well known and very popular song writer, Sebastian B. Schlesinger, gives twelve every season in Paris, one is accustomed to hear always good music, well interpreted. At the last of these, besides compositions by the host, and selections in French, German and Italian (including one from "I Pagliacci"), by Mlle. Schlesinger, one was a little surprised to hear an air from Handel's oratorio "The Messiah." I say a little surprised because one scarcely expects music so severe and classic as Handel at a private matinee. But as these musical reunions are devoted to all that is good in music the number "He Was Despised" was most attentively listened to. The singer was Mlle. Dorigny, whom I have already had the pleasure of hearing recently in the contralto part of Beethoven's Choral Symphony several times this season at Colonne's concerts. It showed excellent taste and judgment in Mlle. Dorigny to sing the air in its original English instead of using the French translation, which is not so expressive.

DE VALMOUR.

#### Miss Minahan's Debut Recital.

THE début recital of Miss Katharine Minahan, a bird warbler and reader, took place before an ultra fashionable audience at the Waldorf-Astoria January 5. Miss Minahan was assisted by Mary Louise Clary, contralto; Carl E. Dufft, basso, and Hans Kronold, cellist. Louis Dannenberg was at the piano. The program was as follows:

Sur le lac.....	Godard
Serenade.....	Herbert
I Wait for Thee.....	W. A. Fisher
The Water Lilies' Secret.....	Brueeler
Angus MacDonald.....	Roeckel
Mary Louise Clary.	
Pauline Pavlovna.....	T. B. Aldrich
A Romance.....	Katharine Minahan.
Fair Maiden.....	Old French
Quest.....	Eleanor Smith
Carl E. Dufft.	
An Old Sweetheart of Mine.....	J. W. Riley
The Idyl of an Orchard.....	Katharine Minahan.
Repentir (with 'cello obligato).....	Gounod
Mary Louise Clary.	
The Royal Princess.....	Christina Rossetti
The Singing Lesson.....	Jean Ingelow
Oh, Dry Those Tears.....	Del Riego
Carl E. Dufft.	
The Daughter of the Regiment.....	Servais
Hans Kronold.	
The Tell-tale.....	Katharine Minahan.

#### ANSWERS TO CORRESPONDENTS.

##### On Piano Tuning.

In reply to this question sent by C. C. G., Atlanta, Ga., "How often should a piano be tuned to keep it in the necessary condition?" it need be said that four times a year at regular intervals is the rule whether or not the piano is constantly or rarely in use. Four tunings should be given normally, but it may be necessary to tune the piano more frequently, and whenever it is out of tune it should be tuned.

##### Music Library.

188: SEVENTH AVENUE, NEW YORK, December 16, 1902.

##### Editor The Musical Courier:

Where can I find in this city a fairly good library of foreign musical composition; not works on music, but musical works?

Miss E. ST. CLAIR. A. At Schirmer's, 35 Union square—a remarkable foreign library.

##### Who Knows His Whereabouts?

MILWAUKEE, December 14, 1902.

##### Editor The Musical Courier:

Please let me know the name of Gustave Sather, or Sadur, or Sather, a pianist who wrote against Liszt, and who was a very artistic performer himself some thirty or so years ago.

E. P.

A. Gustav Satter is his name. His death has not been reported. When last heard from he was living in New Hampshire, but he has not been heard from for many years.

##### The Critical Question.

H. P. C., of Utica, N. Y., wishes to know "whether it is correct to say music critic, or musical critic."

That all depends. When you speak of Henry T. Finck, of the New York Evening Post, you would refer to him as a musical critic. The critics on the other New York dailies are music critics.

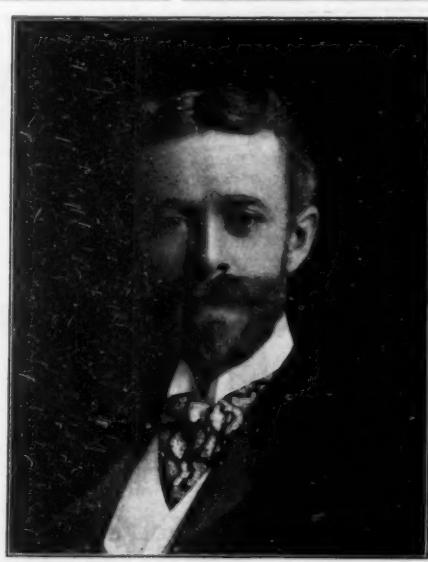
##### David Baxter's New York Début.

DAVID BAXTER, the Scotch basso, will make his New York début at Mendelssohn Hall tomorrow (Thursday) evening. Howard Brockway, the pianist, will assist in the following program:

Songs—	
Si tra i ceppi.....	Handel
Possenti Numi.....	Mozart
Greisengesang .....	Schubert
Litanie .....	Schubert
Widmung .....	Franz
Would Thy Faith Were Mine.....	Brockway
Die Ablösung .....	Holländer
Piano soli—	
Ballade, op. 10.....	Brockway
Dance of the Sylphs, op. 19.....	Brockway
Capriccio, op. 25, No. 2.....	Brockway
Bass aria from Eugen Onegin.....	Tschaikowsky
Ein Jeder Keunt die Lieb' auf Erden.	
Songs—	
Deil's Aw' Wi' the Exciseman.....	(Old Scotch)
Mackintosh's Lament.....	(Old Scotch)
Jenny Nettles.....	(Old Scotch)
Turn Ye to Me.....	(Old Scotch)
Fine Flowers in the Valley.....	(Old Scotch ballad)
Cooper's Fife.....	(Old Lowland ballad)
Sound the Pibroch.....	(Jacobite War Song)
Leather Bottel.....	(Old English ballad)

##### Mr. Franko Resting.

SAM FRANKO has been overtaxing his strength since the sudden death of his wife, and his physician ordered him to Lakewood for a very necessary rest. Mr. Franko is now at the quiet Jersey resort.



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## The New Rubinstein Monument.



HE greatest pianist that Russia has ever produced died in 1894. A few weeks ago his statue was unveiled in the hall of the St. Petersburg Imperial Conservatory, of which Rubinstein had been director from 1862 to 1867, and from 1887 to 1890. This statue might have been erected sooner to keep fresh the memory of a man who is being forgotten far too rapidly by this generation. Musical Russia owes much of its development to Rubinstein and to his pupils in piano and composition.

Rubinstein himself was a composer of amazing fecundity, and for a time his works had great vogue. With a few exceptions they have now almost entirely disappeared from

concert programs. Occasionally we hear excerpts from the opera "Feramors" or some numbers from "Le Bal"; the so called "sacred operas"—a form invented by Rubinstein—are very rarely performed; the cantatas, the symphonic poems ("Don Quixote," "Faust," "Ivan IV," "La Russie"), the six symphonies and the overtures seem to be almost totally forgotten. Some of the songs and smaller piano works have not quite died, and the D minor Concerto for piano seems to be the faithful friend of the pianists. The chamber music works appear here and there, but they, too, are being consigned to oblivion. This rise and fall of Rubinstein is one of the remarkable phases of recent history.

The scene depicted above is the moment after the unveil-

ing of the statue. The uniformed general facing Rubinstein is the Grand Duke Konstantin Konstantinowitsch, who delivered an address. The man heading the small group on the left is the sculptor, Bernstamm. The rest of the assemblage is composed of professors of the Imperial Conservatory and high court and civic dignitaries.

Rubinstein visited America in 1872-73. He played at 215 concerts and earned \$40,000. Later he refused a return offer of \$125,000 for fifty concerts. His "Memoirs" make instructive and oftentimes spicy reading. Rubinstein was never afraid to say what he thought of his contemporaries, their playing and their works. Liszt and Wagner came in for their share of Rubinstein's satirical thrusts.

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## THE WONDERFUL WITMARKS.

## How to Own Property Without Possessing Title.

(Reprinted from last week's Musical Courier Extra.)

IT is hardly necessary to print any charts or pictures for the purpose of explaining what is to follow in the shape of documents that are part of court records. After the case of Victor Herbert versus The Musical Courier Company another case was instituted by him against Marc A. Blumenberg on the same cause. The defendant demanded bonds on the ground that Herbert was not a resident of this State, and this bond not exceeding the sum of \$250 required \$500 surety. Isidor Witmark and Jay Witmark, of the firm of M. Witmark & Sons, were to qualify as bondsmen, and they swore that they, as members of the firm of M. Witmark & Sons, consisting of, in addition to themselves, Marcus Witmark and Julius P. Witmark, were the absolute owners of their music business, and that the said firm owns the premises at 144 West 37th Street, New York City. A careful search of the records failed to disclose that the Witmarks were the owners of the property. The Long Acre Realty Company and the Hudson Realty Company appear to be the owners of record and are building on the lot in question, under an agreement with the firm of Witmarks, that they are to pay for the same in instalments as the work progresses, and upon the payment of the final instalment the property is to be deeded over to Witmark & Sons, but they are not the owners of it at the present time, and will never be the owners of it unless they pay the various instalments as they fall due within the time specified.

Now, then, there has been so much said about this Herbert case—so many false statements made—that it is necessary to call attention to this fact as now stated, and it is not amiss to ask how it is possible for business men to swear that they own a piece of property to which no title exists in their names. The Herbert case may indeed lead to curious developments of business methods pertaining to certain New York concerns. Is it possible that people own real estate without knowing it? Yes. But is it possible for people to believe that they own real estate which does not belong to them? It may be, as we see by the appended letters and affidavits.

Another puzzling question then arises—Why did attorney for plaintiff withdraw the Witmarks' bond and substitute that of the Lawyers' Surety Company if the affidavit made by the Witmarks was true? Also, what has become of that "equity of over ten thousand (\$10,000) dollars" in the Thirty-seventh street premises? Surely that ought to be sufficient to enable bondsmen to qualify on a \$250 undertaking for costs. Let the papers in the case speak for themselves.

Exhibit A.  
NEW YORK SUPREME COURT, COUNTY OF NEW YORK.

VICTOR HERBERT,  Plaintiff, against MARC A. BLUMENBERG,  Defendant.	ORIGINAL UNDERTAKING.
---	-----------------------

WHEREAS, the plaintiff has commenced an action in the Supreme Court, and the defendant being entitled to security for costs under the provisions of an order entered herein on the 10th day of November, 1902.

Now, THEREFORE, we, Isidore Witmark, of No. 57 West Eighty-eighth Street, in the Borough of Manhattan, City of New York, and Jay Witmark, of No. 57 West Eighty-eighth Street, in the Borough of Manhattan, City of New York, jointly and severally undertake that we will pay on demand to the defendant all costs which may be awarded to the defendant in this action not exceeding the sum of two hundred and fifty (\$250) dollars.

Dated New York, November 12, 1902.

(Signed) ISIDORE WITMARK.  
JAY WITMARK.

Filed November 25, 1902.

Exhibit B.  
SUPREME COURT, NEW YORK COUNTY.

VICTOR HERBERT,  Plaintiff, against MARC A. BLUMENBERG,  Defendant.	NOTICE OF EXCEPTION TO SURETIES.
---	-------------------------------------

PLEASE TAKE NOTICE that the defendant excepts to the sufficiency of the sureties in the undertaking filed herein on the 25th day of November, 1902, pursuant to an order of this court duly entered herein on the 10th day of November, 1902.

Dated November 26, 1902.

Yours, &c.  
HAWES & JUDGE,  
Attorneys for Defendant,  
120 Broadway, New York City.

To Nathan Burkan, Esq., Attorney for Plaintiff, 237 Broadway, New York City.

Exhibit C.  
SUPREME COURT, NEW YORK COUNTY.

VICTOR HERBERT,  Plaintiff, against MARC A. BLUMENBERG,  Defendant.	AFFIDAVITS OF SURETIES.
---	----------------------------

County and State of New York, ss.:

Isidore Witmark and Jay Witmark, severally duly sworn, deposes and says each for himself: That he is one

of the sureties on the undertaking for security for costs filed by the plaintiff herein in the office of the Clerk of this Court on the 25th day of November, 1902. That he is worth over one thousand (\$1,000) dollars over all debts and liabilities which he has incurred, exclusive of property exempt by law from levy and sale under an execution. That he is a member of the firm of M. Witmark & Sons, consisting of deponent, Marcus Witmark and Julius P. Witmark. That said firm is the absolute owner of the music publishing business conducted at 8 West Twenty-ninth street, and the Witmark Music Library and Agency at 29 West Thirtieth street, New York city, which establishments are worth upward of ten thousand (\$10,000) dollars. That there are no judgments, liens or incumbrances against said firm, business, deponents or either of them. That said firm owns the premises 144 West Thirty-seventh street, New York city. That the equity of deponents in said premises is over ten thousand (\$10,000) dollars.

(Signed) ISIDORE WITMARK.  
JAY WITMARK.

Sworn to before me this  
10th day of December, 1902.

(Signed) HENRY HART,  
Notary Public, N. Y. Co.

## Exhibit D.

HERBERT VS. BLUMENBERG.

Nathan Burkan, Esq., 237 Broadway, New York City:

DEAR SIR—We accepted affidavit of Isidor Witmark and Jay Witmark in lieu of their justification as sureties on undertaking for security for costs in behalf of plaintiff as non-resident, &c. It seems now that it would have been better for us to have insisted upon examining them, as we originally proposed to do. Their affidavit states that they own the premises 144 West Thirty-seventh Street, in this City, and that their equity in same is over \$10,000. A search of the records fails to disclose the Witmarks as owners of any property on Thirty-seventh Street, and there is no record of any deed or transfer to them. As the books of the Register's office are being moved it is possible that some mistake may have been made in that office. Will you not, therefore, kindly send us memorandum of the number of liber of conveyances, and page containing deed transferring said property to Witmarks, and also liber and page of mortgage on same, and oblige, yours truly,

(Signed) HAWES & JUDGE,  
Attorneys for Defendant,  
120 Broadway, New York City.

## Exhibit E.

SUPREME COURT.

VICTOR HERBERT,  Plaintiff, against MARC A. BLUMENBERG,  Defendant.	NOTICE OF WITHDRAWAL.
---	--------------------------

SIR—Take notice that the undertaking for costs herein, filed on the 25th day of November, 1902, is hereby withdrawn and that a new undertaking has this day been approved and filed in the office of the Clerk of the County of New York, a copy of which is herewith served on you.

Yours, &c., NATHAN BURKAN,  
Attorney for Plaintiff,  
237 Broadway, New York City.  
Hawes & Judge, Esqs., Attorneys for Defendant.



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## EXHIBIT F.

SUPREME COURT, COUNTY OF NEW YORK.

VICTOR HERBERT, Plaintiff, against MARC A. BLUMENBERG, Defendant.	SUBSTITUTED UNDERTAKING SECURITY FOR COSTS, NON-RESIDENT PLAINTIFF.
---	---

WHEREAS, the above named plaintiff, a non-resident of the State of New York, has commenced an action in the said Court against the above named defendant, and the defendant being entitled to security for costs under the provisions of the Code of Civil Procedure.

Now, THEREFORE, the Lawyers' Surety Company of New York, having an office and principal place of business at Nos. 32, 34 and 35 Liberty Street, in the City of New York, does hereby, pursuant to the said provisions, undertake that it will pay on demand to the defendant, all costs which may be awarded to the defendant in the said action, not exceeding the sum of two hundred and fifty dollars.

Dated New York, December 31, 1902.

THE LAWYERS' SURETY COMPANY OF NEW YORK,  
By George E. Hayes, Vice President.  
Attest, Louis E. Kuster, Acting Secretary.

## EXHIBIT G.

THE LAWYERS' TITLE INSURANCE COMPANY OF NEW YORK,  
Company's Building,

37 and 39 Liberty Street, and 44½ and 46 Maiden Lane.  
WILL YOU PLEASE CERTIFY to the undersigned the name of the grantee in the last conveyance of the premises shown on diagram below, as such conveyance appears on its New York Locality Plant.  
(Signed) HAWES & JUDGE,  
Attorneys, &c.,  
120 Broadway, New York City.  
No. 144 West Thirty-seventh Street,  
Borough of Manhattan, City of New York.

## EXHIBIT H.

THE LAWYERS' TITLE INSURANCE COMPANY OF NEW YORK,  
Company's Building,

37 and 39 Liberty Street, and 44½ and 46 Maiden Lane.  
HEREBY CERTIFIES that the name of the grantee in the last conveyance of the premises shown on the within diagram, as such conveyance appears upon its New York Locality Plant, is Long Acre Realty Company and Hudson Realty Company, and for confirmation hereof refers to the original record.

Dated June 26, 1902. Consideration, \$1, &c.  
Recorded June 27, 1902. Sect. 3, Liber 85, Page 288.  
No financial responsibility is assumed by the giving of this certificate.

New York, January 3, 1903.  
(Signed) SAMUEL GREEN,  
Ass't Gen'l Manager.

## Other Charges Refuted.

Some of the papers have also made statements regarding Mr. Otto Floersheim's attitude toward Mr. Blumenberg. It is well known that some twenty odd years ago Mr. Floersheim and Mr. Blumenberg became partners for the purpose of conducting this business. After many years it was transformed into a stock company, Mr. Floersheim be-

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ing the second largest shareholder after Mr. Blumenberg. Mr. Floersheim in 1900 concluded to marry and therefore wanted to adjust his affairs and came over to this country last year for the purpose of making some arrangement with Mr. Blumenberg for the disposal of his stock. Immediately the gossip mongers in the musical field came to the conclusion that there was a great disturbance and difficulty between Mr. Floersheim and Mr. Blumenberg, all of which was, of course, pure fiction. As evidence of what the present relations are and what they have been between the two men we append herewith a letter just received from Mr. Floersheim from Berlin, and it appears now that that question is disposed of. If it is not disposed of it is of no consequence to The Musical Courier Company:

BERLIN, W., HAUPTSTRASSE 20A,  
December 20, 1902.

DEAR MARC—Someone sends me a marked copy of a paper in which an article appears which heaps up malicious charges against you, in which my name is introduced and that of others in a most unscrupulous manner. I think it my bounden duty of friendship as well as of justice under such circumstances to express to you once more in writing, just as I did when I left New York in February last, a word of thanks for the fair treatment which I have received at your hands during the twenty years of uninterrupted and pleasant business relations we have had together. In all this time not a word of disagreement or business trouble has occurred between us; on the contrary, the relations between us became from year to year more friendly and cordial as time passed. It seems, therefore, hardly necessary for me to assure you once more of the high esteem in which I hold you as a friend, as a man, as an editor and as an associate, and it is equally unnecessary to go to the trouble of contradicting fabricated statements regarding our business relations, such as appeared in the said paper. Truth will persist in the end in this as well as in all other mundane matters, and I trust in the final victory of your cause, which, of course, is mine as well. Ever most cordially yours,  
OTTO FLOERSHEIM.

## MISS STIMSON'S SONG RECITAL.

MISS MAY STIMSON will give a song recital at the Waldorf-Astoria tomorrow evening (Thursday). Eaia Aarup will be at the piano. The songs and arias include:

Batti, Batti, Don Giovanni.....	Mozart
Già La Notte.....	Haydn
Der Sandmann.....	Schumann
Kinderwacht.....	Schumann
Grüss.....	Mendelssohn
Sulcika.....	Mendelssohn
Dream Fancies.....	Lidgey
Lullaby.....	Lidgey
Songs by Scandinavian composers.	
With a Water Lily.....	Grieg
Im Mai.....	Peterson-Berger
Bernstein.....	Sinding
Pastourelli (after Pierre Moniot, XIIIth century).....	Enna
Evening.....	Backer-Gröndahl
Blue Flowers.....	Backer-Gröndahl

## ANOTHER VALUABLE VIOLIN.

A STORY comes here from Chicago to the effect that the \$15,000 Guarnerius on which Kocian plays was presented to him by Miss Pauline Astor, daughter of William Waldorf Astor. The violinist and the heiress crossed the ocean on the same steamer. The press agent has not half exhausted the possibilities of this incident.

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SOPRANO

## A SUCCESSFUL CHARITY MUSICALE.

THE musicale at the Waldorf-Astoria, Tuesday evening, January 6, for the benefit of Stony Wold Sanatorium, was successful in every way. A fine program was given by Mrs. Anna Jewell, pianist; William Rehm, pianist; Miss Cora Tracy, contralto; Robert Hosea, baritone; John M. Spargur, violinist; Hans Kronold, cellist, and Mrs. Flora Coan Emerson and Max Herzberg, accompanists. The musicale was given under the auspices of Auxiliary Number One, of which Mrs. Frederick Hasbrouck is chairman and Mrs. M. Washington Larendon, Mrs. Williston H. Benedict, Mrs. Charles E. Taft, Mrs. Charles Gilmore Kerley and Mrs. Amedie Spadone are vice chairmen. Mrs. Thomas E. Hardenbergh is the recording secretary; Miss Emma Polhemus de Groot is the corresponding secretary, and Mrs. Sarah L. Cady is the treasurer. The committee in charge of the musicale included Mrs. Charles G. Kerley, Mrs. G. F. Morris and Mrs. Williston H. Benedict.

The order of the program follows:

Valse Paraphrase (Chopin), two pianos.	Schütt
Anna Jewell and Mr. Rehm.	
Aus meinen grossen Schmerzen.	Franz
Es hat die Rose sich beklagt.	Franz
Genesung.	Franz
Mr. Hosea.	
Canzonetta.	d'Ambrosio
Le Cygne.	Saint-Saëns
Mr. Spargur.	
Prelude.	Rachmaninoff
Liebestraum.	Liszt
Henover Steppen.	Schytte
Anna Jewell.	
All For You.	d'Hardelot
Good-by.	Tosti
Miss Tracy.	
Preislied, Meistersinger (Wagner).	Wilhelmi
Vito, Spanish Dance.	Popper
Mr. Kronold.	
Frühlingerauschen.	Sinding
Studio di Concerto.	Martucci
Anna Jewell.	
O That We Two Were Maying.	Nevin
Obstination.	Fontenailles
Miss Tracy.	
Traumerei.	Schumann
La Fileuse.	Bünklen
Mr. Kronold.	
Love Me or Not.	Secchi
Hark, Hark, the Lark.	Schubert
Shepherd, See Thy Horse's Foaming Mane.	Korby
Mr. Hosea.	
Elfentanz.	Popper-Hild
Mr. Spargur.	
Marche Héroïque (two pianos).	Saint-Saëns
Anna Jewell and Mr. Rehm.	

Mrs. Jewell, the solo pianist of the musicale, played the accompaniments for Miss Tracy and Mr. Spargur.

## BOSTON SYMPHONY ORCHESTRA PROGRAMS.

NEW YORK, THURSDAY EVENING, JANUARY 15, 1903.  
Overture to Genoveva, op. 81.....Schumann  
Concerto for violoncello, in A minor, op. 33.....Saint-Saëns  
Two poems for orchestra: Avant que tu ne t'en  
ailles (Verlaine); Villanelle du Diable  
(Rollinat).....Loeffler  
Symphony No. 5, in E minor, From the New  
World, op. 95.....Dvorák  
Soloist, Alwin Schroeder.

NEW YORK, SATURDAY AFTERNOON, JANUARY 17, 1903.  
Symphony No. 1, in C minor, op. 68.....Brahms  
Stances de Sapho, from Sapho.....Gounod  
Chorus of Spirits and Spirits' Dance, from Mer-  
lin.....Goldmark  
Sea Pictures.....Elgar  
Introduction and Love Death, from Tristan and  
Isolde.....Wagner  
Soloist, Mme. Kirby Lunn.

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**O**N December 19 Miss Moore and her musical students, consisting of Helen and Elizabeth Keating, Alice and Bessie Harrington, Frances and Wilda Carmichael, Dora and Vivian Johnson, Frances Wright, Elmer Holmgreen and Loren Jackson met at the home of Mr. and Mrs. J. H. Harrington, Irvine, Pa., where a program, consisting of instrumental solos, duets and trios, was rendered in a pleasing manner.

A piano and song recital was given in the Auditorium, Pasadena, by Miss Coleman and Wilfrid Klamroth, on December 22.

At Waterbury, Conn., January 9, a song and piano recital will be given by Francis Archambault, baritone; Miss Anna Jewell, pianist.

The students of Mrs. Wood's and Miss Packard's classes gave their first monthly recital at Academy Hall, Delhi, N. Y., December 16.

Miss Belle Witherbee and Frederic Berryman, pupils of Mrs. J. S. McKay, gave a recital at Mrs. McKay's, Potsdam, N. Y., December 23.

Miss Coolbaugh, Miss Briggs, Miss Jessie Peabody, Miss Conaway, Mrs. Lewis and Miss Whitmore took part in a musicale given by Governor and Mrs. Peabody at Canon City, Col.

The pupils in the musical department at Brownell Hall, Omaha, Neb., recently gave a recital for the entertainment of friends. This is the first of a series of recitals it is planned to have during the year.

A recital was given by Miss Charlotte Miller, December 18, at the rooms of Prof. Arthur Wood, in Newburgh, N. Y. Miss Miller is the soprano in the quartet choir of the First Presbyterian Church.

The young men and women of the Grace Lutheran Church, Omaha, Neb., gave a cantata recently. The soloists were the Misses Danford, Emily Peterson and Frances Roeder, Mrs. G. W. Icken and Messrs. Pendray and Chauncey Jassen.

Rudolf King introduced his pupil, Miss Elva Fuller, in a complimentary piano recital in the Pepper Building auditorium, Kansas City, Mo., January 6, on which occasion she was assisted by Miss Mabel Palmer, Mrs. Thurman Smith, Paola La Villa and Rudolf King.

The pupils of Miss Vie Jones gave a recital at the hall of the Sedalia (Mo.) College of Music, December 23, assisted by the violin and piano departments. Mrs. Stevens, Miss Pfifer, Miss Agnes Scott Longan, Grace McCoy, Lenoir Carter, Mrs. Nugent, Mrs. Stevens, Daisy McCoy, Mr. Ransom, Miss. Frances Smith, Miss Fay Brown, Mrs. Boult and Earl Davis took part.

At Garfield, Wash., December 20, a musical entertainment was given under the direction of Prof. Thomas Kerns, of Spokane, assisted by Prof. Will Kerns, of the State College; Mrs. A. W. Roberts, formerly of Spokane, but now of Elberton; Miss Altha Espy, of Pullman and Miss Fannie Davis, of Colfax.

A holiday recital was given December 26, 1902, at the Sickner Conservatory of Music, Wichita, Kan., by Mrs. J. H. MacConnell, A. W. Sickner, Miss Nellie Parkhurst, Miss Laura A. Sickner, Miss Mamie Mallow, James Myers,

Miss Marguerite Bliss, Miss Ada Sickner, Miss Winnie Barnes, J. H. MacConnell, Wesley Farmer, Miss Mary Findley and Miss Mabel Sickner.

The first of Miss Minnie Merine's soirée musicales will be given Monday evening, January 12, at Kansas City, Mo. A miscellaneous program with solos and concerted numbers by Grieg, Liszt, Newlands, Krause, Beethoven and Rubinstein will be given. The second of Miss Merine's musicales, which will be given probably in February, will be "An Evening with Nevin and MacDowell."

The piano pupils of Miss Hulda Hansen gave their first recital in Grand Rapids, Mich., December 15. They were assisted by a quartet, Miss Anna Kilstrom, Miss Ada Wannerstrom, Matthew Hansen and Charles Wannerstrom. Those pupils who took part in the program were Miss Esther Eckstrom, Miss Agda Pierson, Miss Olga Goring, Miss Jennie Goring, Miss Clara Hensen, Miss Anna Rose and Miss Cora Bates.

W. D. Armstrong, president of the Illinois State Teachers' Association, resides at Alton, Ill. December 16 he took part in the concert given by the Dominant Ninth and Verdi Choruses at Upper Alton; December 18, at a musical given in Granite City; December 19, played two groups of organ numbers, and December 30 took part in the forty-ninth annual meeting of the S. T. A., other soloists being: Pianists, O. R. Skinner, Misses Kathryn Evans, Mabel Claire Jones, Lois Allen Pitman; vocalists, Mrs. Farie Stevick Skinner, Mrs. Isabel Stevick Roush; violinists, Milton G. Lutz, Cecil Burleigh.

#### Free Lessons at the Virgil School.

**T**HURSDAY, Friday and Saturday of last week a series of free piano lessons was given at the Virgil Piano School, 29 West Fifteenth street. This week, Monday, Tuesday and Wednesday, a series in sight reading is given, and Monday, Tuesday and Wednesday, January 19, 20 and 21, three free lessons will be given in theory and harmony. These lessons are for adults and are given in the morning.

Monday, Tuesday and Wednesday afternoons of this week a series of lessons is given for children, to be followed by a second series for children Monday, Tuesday and Wednesday afternoons of next week, January 19, 20 and 21. In connection with the free lessons a free recital is given each day from 12 m. to 12:30 o'clock.

The circular explains that the object of the free lessons and the recitals is to acquaint the musically interested public with Mrs. A. M. Virgil's new method and book of instruction, entitled "The Virgil Method."

#### Watkin Mills in England.

**T**HE English basso, Watkin Mills, who sails for America on February 20, has been busy in England. Following are some of his recent press notices:

"The Messiah."—Watkin Mills was altogether satisfactory in his singing of the bass solos. Having a perfect command of them, he sang them with fine, fluent verbal and musical delivery, and with a clever combination of crispness and sustained breath. He was encored for his fine rendering of "The People That Walked in Darkness," and his fine delivery of "Why Do the Nations?" and he legitimately earned his share of the encore awarded to "The Trumpet Shall Sound."—Huddersfield Examiner, December 20.

Watkin Mills never overstrained his powers, but sang the music, which suits him so perfectly, with his usual masculine vigor, yet without exaggeration of any kind. His effective rendering of "Why Do the Nations?" was regarded with a perfect storm of applause.—Yorkshire Post, December 20, 1902.

"La Reine de Saba" (Gounod).—Watkin Mills also comes as a alone favorite. His singing was marked by fine effect. "She Alone Charmeth My Sadness," the great baritone song of the opera, was one of the most enjoyable items of the evening, and but for the lateness of the hour Mr. Mills would have been heard twice by the delighted audience.—Leicester Chronicle, December 12.



**J**T Jamaica, L. I., December 30, the Musical Society of Queens Borough had as guests at the residence of Mr. and Mrs. John R. Carpenter the Orange Club, of East Orange, N. J., who gave a musicale that was enjoyed by a large gathering. Mrs. Charles Bourne Mason, Mrs. Lillie C. Lapham, Mrs. Franklin Field, Jr., Miss Rita Alcott Jackson, Mrs. Bertram L. Hackenburger and Mrs. Ruth Gonzales Pierson took part. Miss Juliette Girardot officiated as accompanist. Out of compliment to the visitors the programs were printed in orange color.

The regular monthly evening recital given by pupils of the Boonville (Mo.) Music School occurred December 18. Kate Eagon, Marie Bell, Margaret Michels, Minnie Bell, Ruth Apel, Alena Duck, Edna Williams, Margaret Michels, Mr. Young and Bertha Diefendorf participated.

The Monday Evening Music Club held a recital at Fort Plain, N. Y., December 29.

The Vet Musical Academy gave a faculty concert January 8 at the academy music rooms, Detroit, Mich.

The Apollo Quartet, of Columbus, Ohio, recently gave a concert in the M. E. lecture course in Kingston, Ohio.

Miss Etta Goldberg was hostess of a largely attended meeting of the Amateur Musicale at Nashville, Tenn., December 31.

Mrs. Carrie Rothschild-Sapinsky will sing at the Saturday afternoon musicale in Owensboro the second week in February.

The second concert of the season by the Bangor (Me.) Symphony Orchestra was given December 29, when Roland J. Sowyer, cellist, was the soloist.

The Western College, of Oxford, Ohio, has a glee club of sixteen voices and a Mozart Club of sixty members, under the direction of Miss Lucy Bushnell.

The Wednesday Club, of Harrisburg, Pa., held a meeting January 7 at the home of Mrs. A. P. L. Dull. Mrs. Ellen Kelker read a paper and had charge of the program.

The Lyric Club, an organization composed of women only, will give its first concert this year on Monday night, January 19, in the New Auditorium, Newark, N. J.

The Musical Club has engaged Macauley for the first of its series, which will be given February 19, with George Hamlin as the central solo attraction. Rehearsals will be resumed.

The Ladies' Musical Club met at the home of Mrs. William S. Seyfert, Reading, Pa., December 26, and an impromptu program of vocal and instrumental music was rendered.

The Philharmonic Club, of Minneapolis, Minn., gave the members of the Commercial Club a musicale December 29. William Howland, head of the vocal department of the University of Michigan, was the singer.

A recital was given under the auspices of the Fargo (N. Dak.) Musical Club on January 8. An "Idealized Dance Program" was the theme of the evening. The arrangement and conduct of the programs were in charge of Mrs. J. H. Burnham. Eight programs remain to be given, the next being the fifth. The subjects are, Modern Russian Composers, Gypsy Music, Modern Opera, Old Italian

#### SOLE AGENT FOR

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**MADAME CLARA BUTT.**  
**MISS ADA CROSSLEY.**  
**MISS MURIEL FOSTER.**  
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At the second recital of the Lowell (Mass.) Orchestral Society, December 28, Miss Mary Howe was the soloist.

A recent program of the Ladies' Musical Club, Sedalia, Mo., was carried out by Miss Linnie Gold, Miss Dempsey, Miss Frances Smith, Mesdames Yancey and Steele and Miss Florence Scott.

The next Orpheus concert will take place on February 9 in Convention Hall, Buffalo, N. Y. A special feature will be the singing by the chorus of Kremser's "Dankgebet," with the accompaniment of the great organ.

E. B. Entwistle, president of the Philharmonic Society, Johnstown, Pa., and Dr. M. C. Kohler, chairman of the society executive committee, are arranging for a concert to be given by the society in the near future.

The Orange Mendelssohn Union, of which Arthur Mees is the musical director, will inaugurate its twenty-second season by giving the first of two concerts arranged by it for this year in Music Hall, Orange, N. J., January 22.

There was a short musical entertainment December 25 at the Holland Club, Batavia, N. Y. Augustus Fricker rendered several violin solos and two pupils from the State School, Forrest Marsh and Alfred Comithier, also took part.

At the Iowa Eisteddfod three large choruses competed for a prize of \$100. The choruses, consisting of seventy voices each, were: Des Moines Choral Union, directed by Professor Roberts; Williamsburg Choral Union, directed by Professor Lloyd; Ottumwa Chorus, directed by Mrs. Francis Clark.

The fifth semi-annual concert of the Choral Society of the Lutheran Ladies' Seminary was given recently at Red Wing, Minn. In the chorus are thirty-six first sopranos, twenty-nine second soprano, twenty-one first altos and twenty-four second altos. The entertainment was in charge of Prof. J. L. Hjort, the musical director of the school.

Gaul's cantata, "The Holy City," was given under the direction of Mark C. Baker, of Pittsburg, in Oil City, on December 30. The soloists were Miss Florence Edna Wiley, Miss Susan S. Brooke, Mark C. Baker and J. B. Porter. A special orchestra of Oil City musicians, reinforced by a number from Pittsburg, played the accompaniments. There was a chorus of sixty, the Oil City Choral Union, which was giving the concert.

The Pittsburg Musical Society held its regular meeting recently and elected the following officers to serve for 1903: President, A. G. Weis; vice president, W. F. Payson; secretary, Charles A. Young; treasurer, Charles B. Weis. Mr. Young was also elected to represent the musicians of Allegheny County at the international convention of musicians, which will take place in June next at Indianapolis. The Musical Society is in a very prosperous condition, having greatly increased its membership during the past year.

The program committee of the Iowa Music Teachers' Association met December 30 at Des Moines, Ia., and out-

lined the concert work for the State convention to be held at Ottumwa in June. Seven concerts will be arranged, the first one by Ottumwa people, and musicians will be secured for special recitals during the convention. Those present were President Henri Ruifrok, Secretary Charles Bohn, Dr. Arthur Heft, W. H. Pontius, of Dubuque; Chas. Grade, of Muscatine, and W. H. Matlock, of Grinnell.

The Tuesday Musical Club and the Orange Society of New England Women gave a reception January 8 at the residence of Mrs. William A. Jones, East Orange, N. J., in honor of Miss Mary McKeen, president of the New Jersey State Federation. The reception committee was composed of Mrs. Franklin Field, Jr., president of the Tuesday Musical Club; Mrs. Nathan L. Handy, president of the Orange Society of New England Women, and Mrs. William A. Jones. They were assisted by Miss Leta Dealy, Miss Madeline Saxton, Mrs. T. Weldon Jackson, Jr., Miss Elizabeth Ethelwyn Warren, Miss Jennie Alice Jones.

The Amphion Club, of Melrose, began its eleventh season with a concert at City Hall, Melrose, on the evening of Thursday, December 11. The program was fairly varied and pleasing. The club sang a group of six "Ancient Netherland Folk Songs," with a baritone solo (No. 2) by D. A. Tobey and a tenor solo (No. 4) by E. R. Leeman. The "Prayer of Thanksgiving" (No. 6 of the group) was very well done. "Reverie," a beautiful composition by E. Cutter, Jr., conductor of the club, was rendered with good effect, the piano passages particularly. In the last verse the first tenors got slightly astray, otherwise this selection would have been the gem of the program. The club was assisted by Signorina Elvira Leveroni, mezzo contralto, and Ernest Reginald Leeman, tenor. Miss Leveroni pleased the large audience with her graceful stage presence and fine voice. She sang the aria "O Don Fatale" ("Don Carlos") and a group, "The Shepherdess," "My Lady Chloe," "Slumber Boat" and "Just for This." Mr. Leeman gave the "Flower Song" from "Carmen." Edwin T. Clark sang the baritone solo in St. Botolph's song acceptably, and the club rendered Arthur Foote's "Into the Silent Land" with good effect. The remaining pieces on the program were "A Cannibal Idyl" and "Students' Night Song." Mr. Cutter was, as usual, rather loath to accept an encore. Grant Drake was the pianist. The club is composed as follows: President, Franklin P. Shumway; vice president, David B. Pitman; secretary, Jabez S. Dyer; librarian, W. C. Martin; treasurer, J. G. Bowden; assistant librarian, E. L. Carr; voice committee, L. Beal Jr., E. T. Clark, F. H. Goss, E. W. Owen, E. Cutter, Jr.; music committee, J. W. Webster, W. T. Small, G. H. Marston, D. A. Tobey; members, F. B. Almy, E. W. Atwood, F. M. Bates, Laban Beal, Jr., J. G. Bowden, I. C. Copeland, T. L. Cushman, Jabez S. Dyer, C. B. Goss, F. S. Harlow, Fred Huelson, E. H. Ide, H. A. Jenks, S. E. Jordan, W. W. Keays, W. O. LeFavre, M. S. McLellan, C. M. Moore, R. R. Morton, J. L. McGown, Charles B. Osgood, E. W. Owen, F. W. Small, W. T. Small, H. E. Tuttle, A. W. Woodward, L. E. Bennett, H. R. Blackmer, R. E. Brown, G. D. Burchmore, E. L. Carr, F. H. Chadwick, E. T. Clark, H. R. Counce, George

J. Ferreira, Fred. W. Goodwin, Fred H. Goss, Elvin W. Harding, A. P. Jones, A. F. Kimball, J. E. Knowlton, C. H. Marston, W. C. Martin, F. T. A. McLeod, J. O. Norris, Bradford Pierce, G. H. Pierce, D. B. Pitman, J. A. Serra, C. W. Sisson, A. B. Sweezey, D. A. Tobey, George A. Tyler, Henry W. Upham, E. B. Walters, J. W. Webster, F. E. Whitney, N. B. Wilbur.

#### AN EDITOR'S FAREWELL.

IN the last number, the very last of all, of the *Gazetta Musicale*, of Milan, there is a farewell letter to the proprietor, G. Ricordi, by the well known writer, Alessandro Cortella. The *Gazetta* can reckon fifty-seven years of life, and when "Lohengrin" and "Tannhäuser" made their appearance in Italy, and "Don Carlos" in Paris and "Aida" at Cairo, Cortella reminds his readers that Bizet in the *Revue Nationale*, and Mazzucato in the *Gazetta Musicale*, were, with all due reservations, in favor of the school of Verdi. The reason of the discontinuance of the *Gazetta* in its present form, and its union with the *Musicali Musicisti* was the necessity of complying with the change of taste, a change felt by newspapers as well as by every art or business. In reply Ricordi states that for many years he has stood in the breach fighting for music, that the suspicions formed by petty souls, lest artistic judgments be soiled by commercial interests, never touched him, that he can severely and conscientiously look back at all his battles with full satisfaction with what he did. He does so because all his judgments have been based on an uncontrollable sense of rectitude and good faith, whether they were right or wrong.

To most thinking persons the great misfortune of the *Gazetta Musicale di Milano* is that it is the organ of a very great publishing house, which controls very important performing rights of numerous musical compositions, and which at the same time controls, it may be said, all the Italian theatres in which first class work can be produced. A journal published by such a firm must necessarily be most strictly an organ of the firm in the first place, and of art in the second. This is inevitable as long as human nature is what it is. Such a firm may be honorable and conscientious; there may be no suspicion of corruption in the critical judgments expressed in the firm's organ, yet the judgments can hardly be impartial until men are nearer angels than they are now.

#### Miss Hoffmann's Engagements.

MISS HILDEGARD HOFFMANN has been engaged to sing with Richard Arnold's orchestra, January 21; at a performance of Haydn's "Creation" in Mount Vernon, N. Y., January 22; at a concert in Ashtabula, Ohio, January 27, and a song recital in Gambia, Ohio, after the Ashtabula date.

#### Concerts at the Waldorf-Astoria.

MISS ALVINA FRIEND, pianist; Bernard Sinsheimer, violinist, and Paul Kefer, cellist, will give two chamber music concerts at the Waldorf-Astoria, Tuesday evening, January 20, and Thursday evening, March 5.

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## THE ARTIST FOR WEBER.

(Reprinted from last week's Musical Courier Extra.)

**m**ME. ROGER-MICLOS, who is coming to this country to play the Weber piano, incidentally because she is a pianist and must play the piano, and has therefore selected the Weber piano, is an artist of the very highest rank in Europe. She is a French artist and a thorough Parisian, and the highest female graduate in the piano department of the Paris Conservatory of Music. Of course she is an artist of mature powers now. I understand that the first concert is to take place at the Waldorf-Astoria Concert Hall instead of Carnegie Music Hall. It seems that this is a good idea to try at least and see what effect will be produced through the introduction of an artist in a somewhat compressed space and under somewhat different surroundings than those at Carnegie, and I don't mean to say anything against Carnegie Music Hall, but only to state that this is an experiment which is worth making. The Weber grand pianos that have been coming out of the factory recently, the small and large ones both, are fine products. It is a curious fact that no matter what you may say about grand pianos the firms will always feel that you should have said more. I am going to be very candid about this thing. There is only one house and one more that never says to me I could have said more about its pianos, and that is Steinway & Sons. They are always satisfied with what I say, as are William Knabe & Co. Those two houses are pleased with all I say about their grand pianos and about their pianos generally. I say it is impossible for me to please Mr. Wheelock in the expression of opinions about his grand pianos, and I therefore am going to wait till Roger-Miclos appears to hear how those pianos sound. I am not going to commit myself now by saying something about the Weber grand as it sounds in the ware-room, because the wareroom is not the test. The test is on the concert platform. And the Weber Piano Company does not advertise in this paper, so here is going to be one of the other tests. If the Weber piano should not satisfy me Mr. Wheelock will perhaps feel that this is because he does not advertise in this paper. He will never admit that my expert judgment can be influenced by a motive that influences it when I write about Steinway and Knabes. If the piano proves satisfactory to me I shall say so, notwithstanding that the Weber Piano Company does not advertise in this paper, and the chances are that the piano will from what I have seen and heard of the pianos recently produced by the Weber Piano Company, but I don't believe (no matter what I may say favorably regarding the Weber grand) that it will satisfy Mr. Wheelock. It will satisfy me I know that, because I am going to say just what I think and not one word more or less, but no matter what that may be it will not satisfy Mr. Wheelock. If he were making the Steinway piano or Chickering or the Knabe piano or any other piano it might satisfy him, but it will not satisfy him as the head of the house manufacturing the Weber piano. These are some of the curiosities of handling concert grand pianos, having them subjected to criticism. The tone of the Weber piano has no relations whatever to the quality of tone produced by Steinway and by Knabe. It has a distinct one, just as the Weber house advertises it. Then why should not Mr. Wheelock be satisfied if I touch that subject up in its specialty alone in itself instead of criticising the Weber piano as I would criticise the Steinway, or the Knabe, or any other? I am getting so old now in this line of business that it is necessary for me to express myself in terms that may not suit even those who spend a great deal of money for advertising in this paper, and I have always been in the habit of saying what I think, and that is the reason why I have had a whole lot

of libel suits to fight, all of which leads me to say that there never yet has been a piano made on this earth that has improved with use. If a piano could be made by any human being which could improve with use he would have the monopoly of the business—and he would not be a human being—he would be a little tin god on wheels, and he would not have to advertise at all, and that would be the end of the trade press and other papers, too.

Regarding Madame Roger-Miclos, I want to say that she is a remarkable pianist, and I have heard piano playing now for half a century. I have heard everybody play, from Gildemeester's cousin, L. M. Gottschalk, down. Among others I have heard pianists that have never played in this country, and some of them were not as good as those that came over here to play, for the reason that they always learn to play a little better after they have been in America. Madame Roger-Miclos has an attractive personality, a woman of remarkable taste, graceful and fascinating. Then she is thoroughly musical and she is a pianist that has made a specialty of certain piano effects of an artistic character which is quite unique, but what is the use of anticipating? If I go on and dilate much more about Madame Roger-Miclos the daily critics may come to the conclusion that I am her manager. As that would not worry me in the least, in fact would be complimentary to me, it would not make any difference to me except that it would add to my influence in the piano world, and I am only sorry that I am not. If I were I would ask her to play the Weber grand piano in this country, and I would select a different conductor for her than the one who is going to conduct her concert, because I would get someone who has an interest in such things, and who does not merely pass through them as a matter of professional routine, or even professional conductorship subject to engagements. This difference also proves that my interest in the Roger-Miclos must be nil or I would certainly have had my own way in the question of the orchestral conductorship.

## BOSTON SYMPHONY STATISTICS.

**F**RED R. COMEE, the manager of the Boston Symphony Orchestra, has prepared a review of the activity of his famous band. From Mr. Comee's lists it appears that 1,061 concerts have been given in Boston. One hundred and sixty-nine of these were in Sanders' Theatre, which is a part of Memorial Hall, at Harvard University, leaving Philadelphia, with its 105 performances, the only other city to pass the century mark. For the New York concerts there have been five audience rooms. For the first four seasons Steinway Hall was used, the first three with Mr. Gericke as conductor, the fourth with Mr. Nikisch. Then Chickering Hall for three seasons, with Mr. Nikisch, under whose direction two extra concerts were given, one at the Madison Square Garden Concert Hall, and one at the Metropolitan Opera House. The latter performance was on the evening of March 27, 1892, and was given to raise funds to complete the Washington Arch. Mr. Paderewski volunteered and H. L. Higginson gave the services of the orchestra. After Chickering Hall there was a season at Carnegie Hall, then four years, with a total of twenty-one concerts (including the Washington Arch concert), at the Metropolitan Opera House, and the present season at Carnegie Hall is the sixth, with a total of forty-eight performances. The number of soloists who have appeared at these concerts is sixty-three, of whom twenty-six were singers, twenty-two pianists, eleven violinists and four violoncellists.

## Anna Jewell's Engagements.

**M**RS. ANNA JEWELL, the pianist, played at a joint recital in Waterbury, Conn., January 9. Francis Archambault, basso, was the other artist. Sunday evening, January 11, Mrs. Jewell played at a reception given in the studio of Mr. Funk, the painter.

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## CLEVELAND.

CLEVELAND, Ohio, January 7, 1903.

INCINNATI'S Symphony Orchestra, under Frank van der Stucken, played December 17 the second of the series of concerts under the Fortnightly Club's management. Much interest was centred in this the first visit of the organization in many years.

The Haydn Symphony No. 3 demonstrated the rank of the conductor and orchestra. Few modern orchestras would find it possible to play the symphony either with such clean and clear intonation or such sympathy of spirit. If Mr. van der Stucken breathes such life into the commonly adjudged inanimate body of a Haydn score, what would he do with the Promethean Beethoven? It is to be hoped that will appear in his next program.

Ossip Gabrilowitsch was soloist and gave the Rubinstein concerto in D minor. The audience appreciated the refinement of the young man's playing, which overshadows his perfectly adequate technic. His Chopin group, embracing the A flat Polonaise, was considered the superlative degree of pianistic excellence.

Sunday, January 4, occurred the first popular orchestral concert of the season. It was good to see Grays Armory filled even to every available inch of standing room with people eager to hear the serious compositions that composed the program proper.

The appearance of William Sherwood as soloist attracted many of the professional coterie of the city, and his wonderful playing of the E flat Liszt concerto was as well worth while as a recital by any of the foreign artists who are almost monopolizing our concert stage. Moreover, it was nearly incredible that the orchestra could accompany so well with only one rehearsal. In fact, the whole program showed such results for the conductor, Johann Beck, and his men that Wilson G. Smith stated in the Press that "under proper conditions of support we have no need of going to Cincinnati for orchestras."

Mr. Sherwood, who has never before played at a popular priced concert, met enthusiasm so remarkable as to be an inspiration even to him. In the solid and sterling qualities of an artist, without ephemeral blandishments of manner, Mr. Sherwood has no superior in any country.

Mr. Beck is worthy of greater things than have yet been possible for him in Cleveland.

The fourth great pianist who has been heard here within four weeks was Raoul Pugno, in a recital at Association Hall, January 6. It was refreshing to hear this one in a suitable auditorium.

The program was a conventional one, played in an unconventional way. One must admit that the lady spoke the truth who was overheard to remark that "M. Pugno certainly can play the fastest ever." The Bach F minor Prelude and Fugue, the Schumann "Faschingschwank" and Liszt Rhapsodie No. 11 were compositions that did not miss the note of tenderness that is lacking in the midst of Pugno's unimpeachable rhythm and astonishing dynamics and fluency.

The Cleveland School of Music, of which Alfred Arthur is director, fitted up for itself this season a new home at 781 Prospect street. The new quarters are well lighted, beautifully decorated and in every way advantageous. There is a spacious recital hall with a good two manual organ and the requisite pianos, and numerous well equipped class rooms. The school possesses an exceptionally large library of music, available for the students. The regular students' recitals, both private and public, occur frequently through-

out the year, interspersed with an occasional more pretentious graduating program.

The faculty consists of Alfred Arthur, A. F. Arthur, Isabella Beaton, Flora Brinsmade, William Barnes, F. Fischer, Lulu Garvin, F. Henby, Joseph S. Kos, William Kohl, Joseph Liddicoat, F. Massini, Joseph Narorec, J. H. Rogers, Orlee E. Weaver.

Herbert Witherspoon, basso, and Mrs. Seabury Ford are the soloists announced for the Symphony concerts in February. January 2 Mr. Witherspoon gave a most delightful private recital, accompanied by Miss Adella Prentiss.

Mrs. Ford has just returned from Jamestown, N. Y., where she sang for the Mozart Club of that city. Mrs. Marcosson was her accompanist.

Mr. Heate-Gregory, basso, with Helena Augustin, pianist, appeared at a musical on the evening of January 6. Miss Prentiss accompanied.

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Winter term begins September 16; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolfsstrasse 3-5). The yearly fees are 300 marks (\$35) for piano, violin, viola, violoncello classes; 200 marks (\$20) for all the other orchestral instruments, and 400 marks (\$40) for solo singing.

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The Christmas music at the old Stone Church included a violin solo by Miss de Muth, a violinist of marked ability.

The studio recital of Miss Brewbaker, 813 Arcade, January 10, presents the following pupils: Florence Cottrell, Grace Cottrell, Ruth Radcliffe, Willie Radcliffe, Mabel Seelbach, Regina Kurz, Lois McMichael, Ruth Dix, Grace Dix and Estelle Stearns.

A new organization called the Harmonic Club, under the directorship of J. Powell Jones, made a favorable impression at Herbert Sisson's organ recital of December 18.

L. E. J.

### The Sondheim Recital.

THE Misses Ottyle and Juliette Sondheim, who give recitals of compositions for two pianos, will make their first appearance in America on the afternoon of Wednesday, January 21, in Mendelssohn Hall.

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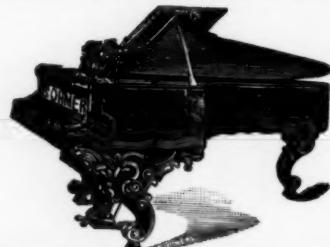
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